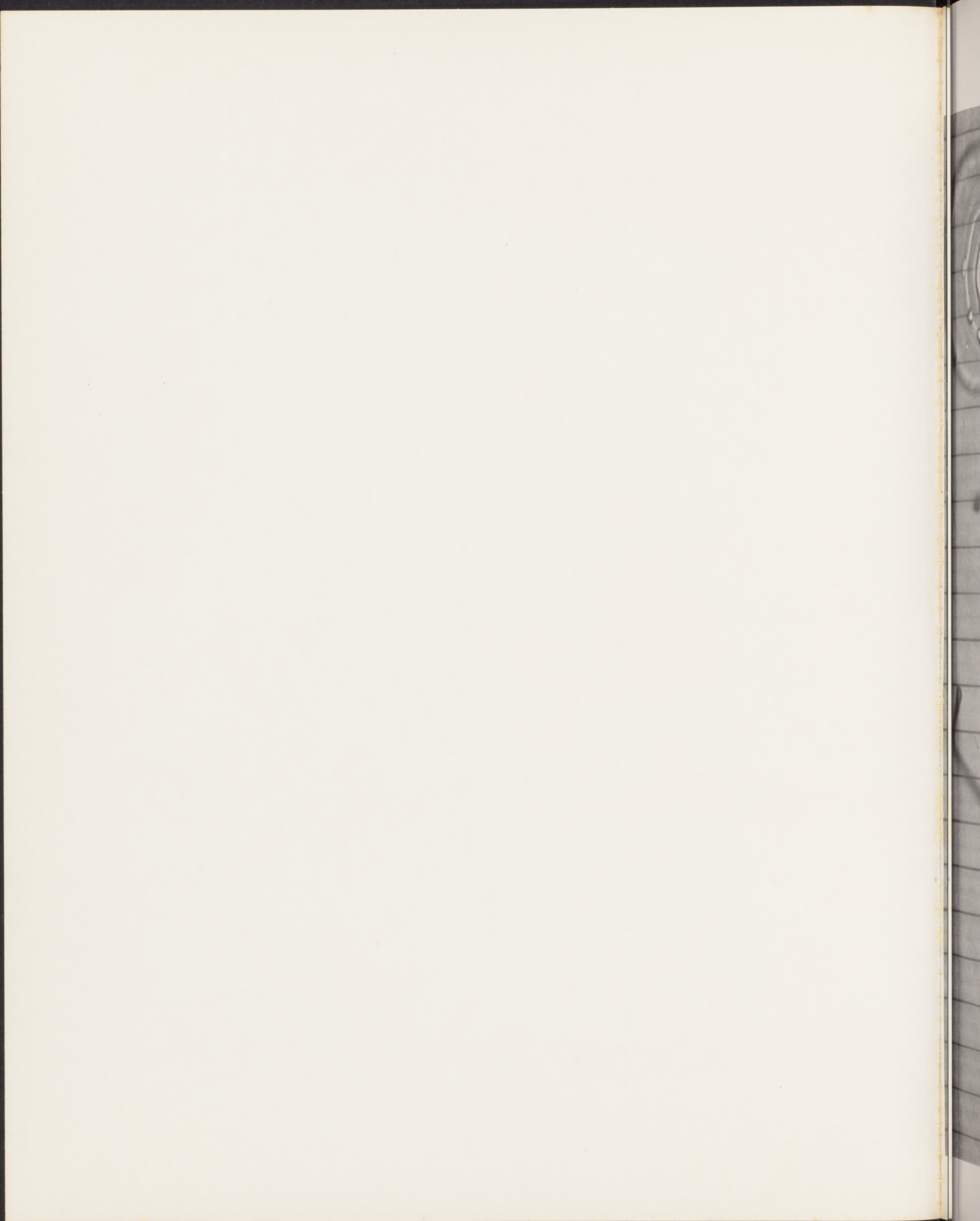


CANYON



CINEMA



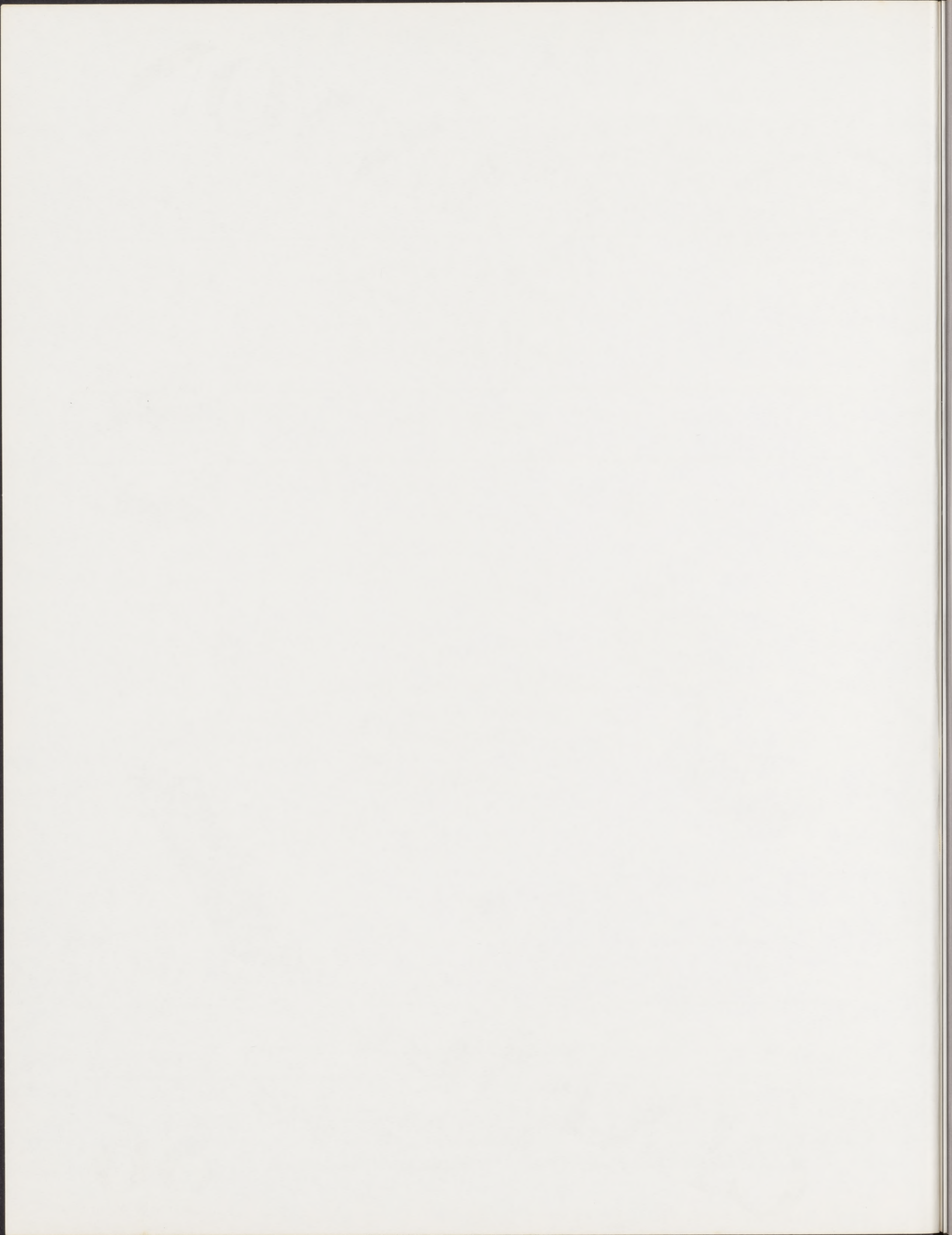
An abstract black and white illustration on a background of horizontal lines. The composition includes several circular shapes, some resembling bubbles or droplets, and a large, dark, irregular shape on the left side. There are also some small, dark, circular marks and a few thin, curved lines scattered across the page. The overall style is minimalist and artistic.

CANYON

CINEMA

86

Illustration by Wendy Blair



CANYON CINEMA

UPDATE 1986

2325 Third Street, Suite 338
San Francisco, California 94107
(415) 626-2255

MONDAY-FRIDAY 9-5

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Dominic Angerame
Melanie Curry

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NEW FILMS FOR RENT

All film descriptions and commentaries, unless otherwise noted, are direct quotes from the filmmakers concerning their work. Filmmakers are listed alphabetically; all descriptions and graphics were provided by them. Please refer to Canyon Cinema Catalog #5, the Supplement to the Catalog, Update 1984 and Update 1985/Index for other titles available and terms of rental.

ANGERAME, Dominic

PHONE/FILM PORTRAITS (1985) 16mm 6 min. b&w/sound \$ 15 rental

With: Sara Menafee, Michael Wallin, Andrew Moore, Larry Robinson, Mary Marsh, Sharon Keating, Don Paul, Vera St. John, Momo Gay Balmaz, Jack Hirschman, Teresa Schmittroth, Tony Santiago, Reginald Locke, Roger Nieboer.

Utilizes a telephone answering machine as the basic structure. During the past year I kept all the messages recorded on this machine, and then asked many of my friends for permission to shoot a ten second filmic portrait of them, with the messages used as a soundtrack. The resulting work is this piece which becomes a statement of the modern society and our technology at work.

CONTINUUM (1986)

16mm

15 min. b&w/sound

\$ 35 rental

"This work focuses on routine tasks of manual labor and traces the progression to the point of ritualization. The nature of these tasks (generally considered low-status) takes on increasing importance as the repetition of images suggests to the viewer that these workers' lives are dominated by the very tasks the viewer is either unwilling or unable to perform. The primary purpose, however, is not to inflict the viewer with some sense of socio-economic class guilt, but rather to offer some insight into the ritualization process and its universal ramifications upon the human condition. The film makes its message while concentrating on images of a visceral nature, e.g., hot, steamy, stinky tar. An eerie dream-like quality is achieved by rapid juxtaposition of obtuse camera angles and super-imposed images, heightening the visceral impact."--Roger Nieboer

This film was funded, in part, through a Western States Regional Media Arts Fellowship awarded by the Rocky Mountain Film Center, in a program sponsored by the National Endowment for the Arts and the American Film Institute, with additional funds from the California Arts Council.

The above films are also available from the Film-Makers' Cooperative, New York.

See photos page 7.

BERG, Lars**MOLOLOG (1984)**

16mm

4 min. b&w/sound

\$ 15 rental

Including photographs in time as film, and film as 24 pictures a second, this film/photo extension explores time/space relationships as the filmmaker walks and records images from one end of a pier (the Molo) to another.

BELLOW RED (1985)

16mm

14 min. b&w/sound

\$ 30 rental

Shot entirely on infrared b&w stock, the film is built up of four individual dream sequences broken down to one consecutive story in editing and by using key actors repeatedly in various roles.

Awards: Short Film Festival, Troudheim, 1985; San Francisco Art Institute Film Festival, 1986.

MOSTLY ABOUT MYSELF REMEMBERING (1986)

16mm

4 min. b&w/silent

\$ 15 rental

Made as a reaction to Michael Snow's AND SO IS THIS, this is a film combining three drastically different elements: texts, found "home movie" footage from the 1920's and the 1950's; and subjective footage where the filmmaker is present in each shot either as a reflection, a shadow or a mirror image, etc. The project finds its form in the combined strength of what lies beyond each element; in careful editing a new and very different story emerges--the story of myself remembering.

BERLINER, Alan

CITY EDITION (1980) 16mm 10 min. b&w/sound \$ 30 rental

"The newspaper page...you have very loud and noisy headlines...you have a mosaic space made up of unconnected items from every part of the world at once...the total discontinuity, the total lack of storyline in (telegraphed) news...is as sophisticated as Picasso..."--Marshall McLuhan

See photo page 7.

MYTH IN THE ELECTRIC AGE (1981) 16mm 14 min. color/sound \$ 30 rental

Themes of earth, air, fire and water amidst the rhythms and confused intense sensations of modern life.

With commentary by Marshall McLuhan.

NATURAL HISTORY (1983) 16mm 13 min. color/sound \$ 30 rental

From there to here...from then to now.

The soundtrack features 33 frogs, 22 birds, lion growls, bomb whistles, a heartbeat, and chromatic scale.

EVERYWHERE AT ONCE (1985) 16mm 10 min. color/sound \$ 30 rental

EVERYWHERE AT ONCE is a musical montage, a synchronized symphony composed from an infinity of elements at hand: piano chords and cable cars, cocktail jazz and broken glass, looney tunes and telephones, elephants and xylophones, violins and vultures, orchestras and roller coasters...A journey in images at the speed of sound.

These collage films are drawn from a vast personal library of sounds and images, steadfastly accumulated over many years. This randomly assembled and ever expanding pool of elements serves as the basis for a form of "bricolage",--cultural artifacts and residues, odds and ends accumulated over time and transformed into works attempting to bridge a wide range of poetic horizons: the actual with the possible, pre-history with science fiction, magic with science fact, the medium with the message. Ultimately these films document my need to put order to my universe, a place burdened by my need to make the puzzle fit the pieces.

All of the above films are also available from the Film-Makers' Cooperative, New York.

BLAIR, Wendy

PILOT (1986) 16mm 4 min. b&w/silent \$ 10 rental

A steady or interrupted signal to breathe, an internal guide to move or stay, where is the design of our choice? Amidst the speed of confusion, blind to our compass, where do we seek the clear bell of our own pilot?

BLAU, Dick (See Wiedemann, Dawn and Dick Blau)

BRAKHAGE, Stan

FLESH OF MORNING (1956-1986) 16mm 25 min. b&w/sound \$ 50 rental

"A brilliant psychodrama on masturbation."--Cinema 16

"The dramatic power of a Greek tragedy."--P. Adams Sitney

I have never been satisfied with the sound track on this early work of mine: this year, 30 years after its initial release, I completed a new track which, after much listening, seems to be not only a great improvement, but a definitive audio/visual combination.

SONG 28 and SONG 29 (1966-1986) 16mm 8 min. color/silent (18fps)* \$ 12 rental

SONG 28--scenes as texture; SONG 29 a portrait of the artist's mother.

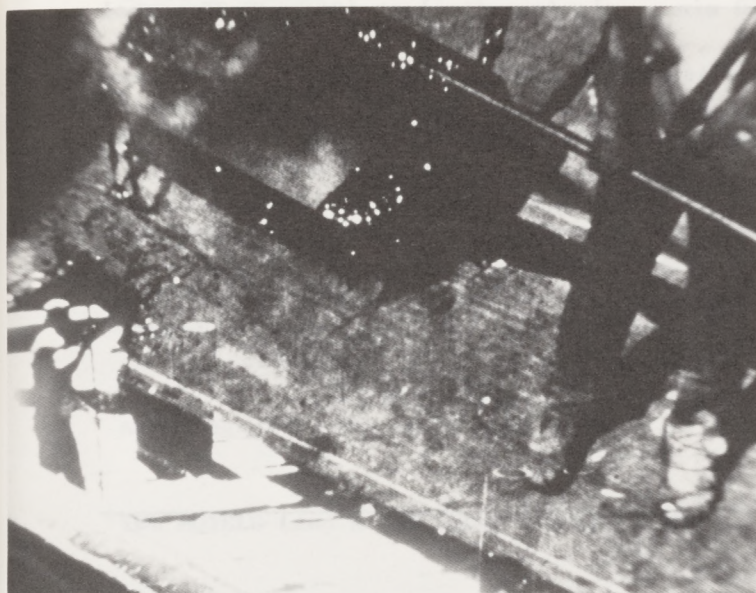
FIFTEEN SONG TRAITS (1967-1986) 16mm 47 min. color/silent (18fps)* \$ 70 rental

Portraits of family and friends, including poets Robert Creeley, Michael McClure, Ed Dorn and Robert Kelly as well as sculptor Angelo DiBenedetto and poet/film-maker Jonas Mekas.

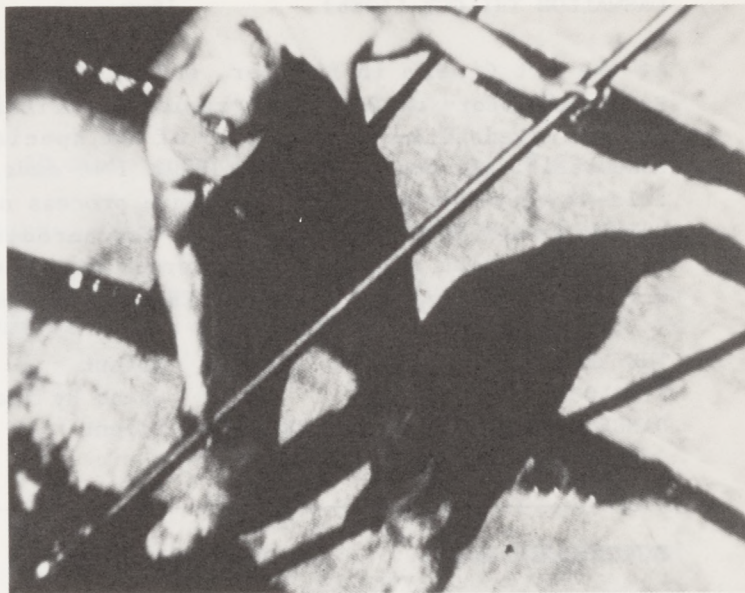
*Special Note: Please note THE SONGS and FIFTEEN SONG TRAITS are intended for 18fps, but also are okay for 24fps, as they were intended for variable speed 8mm projectors; and therefore these new "blowups" can certainly be run at either of those 16mm projector speeds.

JANE (1985) 16mm 13 min. color/silent (24fps) \$ 30 rental

Someone said to me, of this film, that it was really about light; but Jane (who takes it as a portrait--i.e. sees herself in it--) said: "you gave me the moon and seven stars".



CONTINUUM by Dominic Angerame



CONTINUUM by Dominic Angerame

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CITY EDITION by Alan Berliner

CASWALLON TRILOGY (1986)

16mm

10 min. color/sound&silent (24fps)\$ 25 rental

At the Art Cinema in Boulder, Colo., the Sunday Associates staged an adaptation of Jane Brakhage's story of Ceasar's invasion of Britain, "Caswallon the Headhunter". I contributed a hand painted film-loop, as part of the special effects, as well as making two films during rehearsals: (1) the first dance film I've made, "Dance Shadows by Danelle Helander" and (2) a film which meditates upon the unique process of creativity engendered by Denise Judson and the Sunday Associates in production, "The Aerodyne" (Webster: "heavier-than-air aircraft that derives its lift in flight from forces resulting from its motion through air")--the latter two films silent. Thus the CASWALLON TRILOGY is composed of:

THE AERODYNE

Silent

FIRELOOP

Sound by Joel Haertling, Architect's Office

DANCE SHADOWS BY DANELLE HELANDER

Silent

BURCKHARDT, Rudy**UP AND DOWN THE WATERFRONT (1946)**

16mm

8 min. b&w/sound

\$ 35 rental

Crates and boxes unloading in the morning, lonely men sitting on half-broken docks in the afternoon, sailor bars at night with one poor bum actually getting the heave-ho, a mighty waterhose washing it all away, overlooked by the sky-line.

IN BED (1986)

16mm

22 min. color/sound

\$ 60 rental

To a poem by Kenneth Koch with Chopin played by Gena Raps.

"Arranged in staccato verses rapid as machine gun fire, the poem is read on the soundtrack while the visual choreography unfurls. The poem riffs on the plausible possibilities and remembered musings that took place in beds the poet has known. While some of these are re-enacted, there's room for luxurious pauses while the visuals catch up with the poet's triggered thoughts running banshee away into formerly unexplored regions of hilarious fantasy and sweet memory: a morning coffee vision becomes penetrable as, lugging a typewriter into bed, a poet, surrounded by muses (in silk night gowns) composes a ditty before unreluctantly submitting to mere mortal pleasures; a portrait sitter's fantasy of seeing the artist working topless is spliced in; a scantily dressed damsel sleepwalks her way through a dawning forest into the viewer's daydreams.

"Rudy's lyrical montage opens and reflects the world the way a poem does. He consistently gets to the essential fragments of an experience or a view. His perspective is that of a pedestrian god of sidewalks, a celebrator of details we might have missed. The films are about desire, bewitched noticing and, most of all, love."--Gregg Masters

CAROLFI, Jerome

LIGHT AT THE END OF THE TUNNEL (1985)

16mm

10 min. color/sound

\$ 25 rental

A journey, a linear movement from darkness to light, night to day, from quietness to loudness.

A cruel and ironic film based on a literal interpretation of the cliché. This metaphor is so obvious, though, that it raises other questions as to intention...In short, undercutting its own intentions.

An allegory of the post-modern era.

TWO MOTELS (and a few other things) (1986)

16mm

8.5 min. color/sound

\$ 20 rental

This film, full of bluffs and ambiguities, assumes a stance not unlike modern architecture. That is, the title and exteriors impose themselves in epic style, but underneath a thin veneer lies a vast and funky "other" world.

What originally interested me in making this film was a profound intrigue in the "American-ness" of motels and some of the assumptions made about why people go to them.

"A history of the world in 8 1/2 minutes."--J.J. Murphy

CRESTON, William

RUNNER (1981)

S8mm

18 min. color/sound

\$ 40 rental

A film consisting primarily of rapid segments shot in and around New York City with original music and sound usually cut in equal length to each image. The principle subject of the film is New York street culture: birds, dogs, transportation, derelicts, pedestrians and seamy life, intercut with a very few fragments of nature, indoor and simple subjects. Each sound has been written as dialog or collected from the radio or produced on synthesizer to accompany each image and establish attitude: amusement, amazement, contrast, bewilderment, humor, absurdity.

I SAW WHERE YOU WERE LAST NIGHT (1984)

S8mm

14 min. color/sound

\$ 40 rental

A film which extends the ranges of earlier works such as RUNNER. Each segment is accompanied by original dialog and monologue which permit the viewer direct access to the artist's underlying rationale for voyeurism. The writing reflects an uncanny ear for street talk and gesture. It is spoken with nuance and inflection by seven artist--actors.

DE BRUYN, Dirk

WALK (1980) 16mm 20 min. color/silent \$ 30 rental

The film follows walking feet and progresses to a pre-occupation with the dancing shadow of the camera and the filmmaker. Much of the footage was home-processed to obtain golden colours and the solarization effects. In part, the film documents "the marking out" of suburban space. This film tries to illuminate that space.

Also available from Australian National Museum, and Light-Cone, Paris, France.

BOERDERY (1985) 16mm 9 min. color/sound \$20 rental

Sound by Chris Knowles.

A time lapse document covering an 8 month period of a Dutch Farmhouse and its landscape capturing the changing shadows and light.

Screened by the Collective for Living Cinema, 1986.

Direct-on-Film Series:

LIGHT-PLAY (1984) 16mm 7 min. color/sound \$ 15 rental

In LIGHT-PLAY I tried to take things further {re: WALK} adding other technical things. I'd cut images out with the scissors. Put two bits of film on top of each other, put strange cuts in them and splice the bottom strip to the top one. They'd fit together perfectly and you get these strange 3-D lines aflashing across the screen. Did a lot of splicing 4 frames of positive images to 4 frames of negative image...flicker and afterimage effects...something started with RUNNING in '76. Got some reject 35mm leader, with images on it, cut it in half, and put sprocket holes in it using a tape splicer. This technique has great potential because you can turn anything into film. Anything clear and strong that is.

VISION (1985) 16mm 4 min. color/sound \$ 10 rental

Sound by Michael Luck.

No photographed images. All hand made. It's all these squares, lines. The main techniques added were bleaching and dyeing and sticking lettraset type material to the film strip. Used the pos/neg thing, inserting film strips to sustain shapes, otherwise you're talking about the one film all the time: it all begins to look the same. There is a growing need to sustain shapes, patterns, etc. Hence the squares, lines. Breaking away from the rush of shapes. It's more of a problem to get away from in VISION because there are no photographic images. A very ordered film. Very Dutch. Took it all out of 800 ft. of this type of stuff and ended up with 150 ft. selected squares and circles. The images don't rush, they much more fold over the top of one another. Mondrian inspired.

Shown: Cineprobe, Museum of Modern Art, New York; Collective for Living Cinema.



Whelan Dixon

Also available from the Film-Makers' Cooperative, New York; Light Cone, Paris, France; Australian National Library.

CHA-HIT-FRAMES (1986) 16mm 21 min. color/sound \$ 35 rental

Music by Michael Luck.

Final three films in the direct-on-films series which is a series of short films exploring hand drawing on film, scratching, bleaching and using letraset to obtain sustainable images. These techniques are integrated with traditional animation techniques. The pos/neg flicker effects add a 3-dimensionality to the images.

DIXON, Wheeler

See Photo Page 11.

As a film and video artist, Wheeler Dixon has shown his works at the Whitney Museum of American Art, The Kitchen, the Jewish Museum, the Amos Eno Gallery, Yale, Rutgers, and numerous film and video festivals and competitions. His work has been supported by grants from the New Jersey Arts Council, the Royal Film Archive of Belgium, and the Southwest Alternate Media Project.

Dixon teaches in the Film Studies Program of the University of Nebraska, Lincoln. He is author of three books: The B Directors: A Biographical Directory; The Cinematic Vision of F. Scott Fitzgerald; and PRC: A History of Producers Releasing Corporation. Dixon has also written a number of critical articles for such journals as Film in Review, Interview, and The New Orleans Review.

UN PETIT EXAMEN (1975) 16mm 40 min. color/sound \$ 50 rental

With The Members of the Columbus Boychoir School; Donald Hanson, Director, and Peggy Tompkins, Edith Harper, Kevin Fitzgerald.

A young boy auditions for a position in a choir academy; he is turned down. He returns home with his mother and father where the father is met with the news that his father has just died, and he must leave immediately for the funeral. Upon his arrival at his parents' home, he finds he is too late for the funeral. Later that evening, over coffee, he tries to reconcile himself with his sense of loss in a brief talk with his mother. This narrative framework serves as the jumping-off point for numerous digressions and reminiscences utilizing both "found" and originally photographed imagery.

DANA CAN DEAL (1976) 16mm 7 min. color/sound \$ 15 rental

With Saura Bartner, Kenneth Weissman, David Marotta. Soundtrack: courtesy Alan Lomax. From an idea by Jon Voorhees.

Three separate events: the birth of a litter of pups at a British reform school for delinquent minors in 1946; a dentist's convention in Cincinnati circa 1936; and commonplace views of New York City in the 1920s as interpreted by a visitor from Ohio.

MADAGASCAR, OR, CAROLINE KENNEDY'S SINFUL LIFE IN LONDON (1976)

16mm

2 min. color/sound

\$ 10 rental

With Saura Bartner and David Kofke. Soundtrack: courtesy Alan Lomax. From an idea by Meri Lobel.

In 1973, Caroline Kennedy spent an evening in London dancing at a gala ball with brewery heir Erskine Guinness. The film centers around the next morning, as Caroline attempts to make some frozen orange juice in the kitchen blender, with mixed results. Intercut with this is footage of the migratorial aspects of an unspecified African tribe, who advise the viewer to "dance now, for tomorrow we go".

SERIAL METAPHYSICS (1984-1986)

16mm

20 min. color/sound

\$ 25 rental

Soundtrack: The Mix Group.

An examination of the American commercial lifestyle, recut entirely from existing television advertisements.

"Wheeler Dixon is a masterful film editor. His sensitivity to the movement within the frame and of the camera itself allows for a fluidity in his editing that is exuberant and refreshing. He is skillful not only in manipulating the flow of images but the flow of ideas as well. He has assembled his images mostly from television commercials and juxtaposed them in such a way that their very ordinary nature suddenly becomes extraordinary. Through the editing process he reveals secrets of our culture that have always been sitting on our television screens but we have never seen them before. It is as though his film taps into our collective unconscious by exploring the surface realities that permeate our air waves. Magical realms, pubescent fantasies, dreams of wish fulfillment, all so innocuous and tame on the television set, assume strangely mythic proportions through Wheeler's editing and even the mundane world we accept so readily begins to look somehow dreamlike and unreal. This fusing of dream and waking consciousness creates the magic of SERIAL METAPHYSICS."--Bruce Rubin, Associate Curator of Film, Whitney Museum of American Art

THE DIARIES (1986)

16mm

30 min. b&w/color/sound

\$ 50 rental

Soundtrack: Brian Eno.

Memories and events from 1966-1984, as one event leads to another which leads to another. The film is in three parts; the middle section of the film uses two simultaneously projected images.

"This complex multi-narrative experimental film subverts filmic presentation both in terms of structure and content. It incorporates the use of split-screen imagery from two reels of film running simultaneously from two projectors; one projected full-screen, and the other projected over the lower right-hand corner of the larger image. A flood of Dixon's personal visions and varieties of footage culled from the media at large barrage the viewer to form a meaningful but dream-like narrative. Dixon's experimentation with images and sound distorts, studies, and

categorizes the emotional levels of the film's interior narrative. Archival footage of special significance to the author is interwoven with personal images shot by the filmmaker, creating a sense of ceremony and ritual in everyday events."--Gwendolyn Foster

"An unusually balanced film, a very simple film (but then, one which knows itself), an evolution of feeling poised (occasionally) on a single pinpoint of light, its two 'halves' like two thought processes which counter each other without ever encountering. Light is the subject matter, beginning in sun & ending at fireplace: but this continuity is not permitted to disturb the singular emotion of the film. I am especially intrigued by the stops-and-starts within zoom & pan movements--these metaphoring eye-movement more exactly than the usual smoothness...thus keeping the work most carefully personal.

"I understand only too well the problem many filmmakers are confronting today apropos recognition through the Film-Makers' Coop catalogue. So many people have written such lavish praise of themselves, their films, etc. and used that as blurb in the catalogue & THEN delivered to renters such abysmal failures in film...nobody much believes anything written in the catalogue unless it is accompanied by the signature of someone trustworthy. If I deserve that 'credit', it is perhaps because I've recommended so few..."--Stan Brakhage

"An experimental film in structure and content, it uses a split screen with two reels, one black and white, one color and sound, projecting a variety of images simultaneously. This flickering nostalgic montage is combined with haunting, ambient music."--Rosemary Passantino

Special Note: This film requires two projectors. Simple instructions are included in the film can.

BITS AND PIECES	16mm	2 min. b&w/sound	\$ 10 rental
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One summer night in 1969; the television speaks.

DAMAGE	16mm	6 min. b&w/sound	\$ 10 rental
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Barn dreams; the irrevocable instant.

DOBERMAN, Gary

THE FUR OF THIS ANIMAL (1979)	16mm	20 min. color/silent	\$ 55 rental
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"Wanted to drop you a quick note to congratulate you on THE FUR OF THIS ANIMAL. Saw it recently...and was very impressed and interested--made me want to see it a few more times...But your film, even though I see it operating through composition (pictorial plus time-based) did get me on the edge of my seat--the image quality throughout was really rather extraordinary. In addition, the film just seemed somehow more serious, which is I guess a matter of a kind of depth and subtlety. So anyhow, you kind of won me over to where my prejudices just melted away."--Fred Worden

"There is myth, there are objects, and only for a moment can they meet, inform each other, and then part. If myth must inevitably unravel, and if, at a moment in time, meet its diminished successor, that moment is this film."--Ed Schwartz

APORIA SERIES:

A true simulacrum has temporality, continuity like this world, where we know there is no such thing as a noun, only verbs, process instead of fixity. If a still photograph is a cross-section of an action in time, then movies should be the ultimate simulacrum, the world here, movies there, in symbiotic relationship. Movies are verbs, but they lack continuity and parallel place; they are examples of special place, "automatic world projections". The movie screen is hard edged with very little bleed between the ontology of an object and its wordly counterparts. Movies participate in the simulacrum incompletely.

A "film professor" located the essence of the film viewer's thoughts in the oscillation between the "object and its picture". We attach our knowledge of an object in the world to the picture on the screen. This oscillation unknowingly answers the central contradiction of the Symbolist heritage: words cannot "secrete" meaning and relationship when the object the words construct is unimaginable, unknown in this world. Consequently, movies are a partial simulacrum of the world through symbolic and psychological relationship with it.

If the movie imagery stands in for the world, where is the parallelism within the representational system to make a complete simulacrum? The oscillation between "the object and its picture" presents no true parallelism within the work. A simulacrum must be present within the representational system so that the representational system can take on signification of something other than the simulacrum.

Two moving representational systems, film and television, contained within the same materiality, the same representational system of film, would continuously parallel each other, just as television is the first true simulacrum because it possesses continuity and parallels this world. Thus, the means exist to make the inquiry ontological, to make the separation between terms and things, rather than merely a symbolic, associational commentary on the object in the world. In the APORIAS parallelism replaces commentary.

Once two moving representational systems are placed within the same materiality, the "oscillation of attention" between an "object and its picture"--the conventional context--will be seen as equivalent to written language where words and sentences are simultaneously a self-ordering system and a system that points back to this world as commentary. Conflict in non-aporian film between "the real" and "the resurrected for consciousness" is impossible, because there is no reference point to identify one image as more "real" than any other; the return of an image from a prior chronological sequence, even in superimposition, is ultimately conventional, like the return of a theme in symphonic composition. Images return in non-aporian film as carriers of memory only, not as ontological signifiers. Definitionally, film can't rupture its own ontology, because whatever happens in a film becomes part of an expanded definition of its own ontology. Mixed media can't rupture filmic ontology because it only conjoins film, a collage strategy, with other mediums that exist outside its ontology; the film frame still holds its hard edge and with attention refracted to other things, functions even less like a simulacrum.

The conventional conceptualization of prior appropriation can easily be summarized. "Photographers" take imagery from commercial photography, "poets" take quotes from non-poetic sources like history books, "painters" quote the history of their medium like a slide-show lecture, filmmakers take found footage usually from commercial, educational or family sources, video

makers take bits and pieces from commercial broadcasting. This is basically a collage strategy, the cutting together of images from divergent sources from the same medium. The APORIAS appropriate to observe the adaptive behavior of two mediums forced to cohabit the same materiality. The APORIAS do not appropriate imagery but an entire medium; instead of imagistic bits and pieces being added to the collage chain an entire ontology is transplanted, recombined.

Movie makers can expose their film stock to the riches of the world, but the APORIAS are films whose primary exposure has been to television. The indexical reference of movies is the objects of the world. The APORIAS index another medium, imprint an already existing simulacrum. The APORIAS are aesthetic recombined DNA--another medium projecting from within: "It is the in-between animals, the neither-fish-nor-fowl, that have special powers and therefore ritual value; thus the cassowaries in the mystery cults of New Guinea and the tomcats in

the witches' brew of the West. Hair, fingernail pairings and feces also go into magic potions because they represent the ambiguous border areas of the body, where the organism spills into the surrounding material world. All borders are dangerous. If left unguarded, they could break down, our categories could collapse, and our world dissolve into chaos."--Robert Darnton, "The Great Cat Massacre"

APORIA 1 (1981)	16mm	11.5 min.	color/silent	\$ 30 rental
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APORIA 2 (1982)	16mm	9.5 min.	color/silent	\$ 25 rental
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APORIA 3 (1983)	16mm	24.5 min.	color/silent	\$ 75 rental
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"After seeing this film, I can now really understand your need to differentiate what you're doing from collage. These films are not collage. It really is an image of an image [system]."--Fred Worden

"...very enthusiastic about this film!"--Kurt Kren

APORIA 4 (1984)	16mm	11.5 min.	color/silent	\$ 30 rental
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"...the line between public and private imagery."--Fred Worden

The closest modernism came conceptually to parallelism was the world of immediate experience haunted and interrupted by memory, both personal and historical. But the "here" of experience and the "there" of memory are not parallel. Memory is a perpendicular interruption of a continuum that turns every future into a now and every now simultaneously into the past. The same knot slipping onto the rope of different material is how Hugh Kenner expressed the archtypal return in modernism. In the aporian condition, this world before our senses, this world of immediate sensation, is paralleled by that world, television. The qualities of this world, color, conversation, scale, drama, texture, temporality and, most importantly, continuity no longer solely exist in this world. Television has now achieved temporal closure with this world, it is always there. An individual knows it is there, like one knows this world is here, even if not watching it, monitoring it. Television has conquered, as Cavell says, but we remain largely uninterested in it.

Filmmakers, modernist loyalists to the bitter end (which is finally the end of Romanticism, the unqualified "I"), have maintained their purity about television. Like Cavell's academics,

who think it intellectually below them, "avant-garde filmmakers" have always thought of television as the thing they were visually articulating against. Consequently, while television was conquering, their aesthetics fell deeper into romantic self-expression with their realizing the irony that the same "self" expressed over and over again was even a more closed system than of those who consciously worked out of the closed system as variant of stoicism. Others who fell into "declaration of materials" modernism, tautological game playing (structural film), were ironically involved in a variant of romantic modernism that also could only see a thing in terms of itself. Meanwhile, in this world, film was being cannibalized by video, its ontology reduced to its transferability.

Commonsense which was really the romantic heritage told one to resist the process. However, in a world where a baby can have five parents (the man who donates his sperm, the woman who donates her egg, the woman who carries the in vitro fertilization to term, and the parents who raise it), and where in this world a thing can be itself and also another thing--recombined DNA, where changes in reproductive technology and genetic research are assaulting the boundaries of our flesh and blood (the previous constants in human history), paleontologist Stephen Jay Gould's theory of "punctuated equilibrium" presented another option. To explain the gaps in the fossil record Gould proposed a theory of gradual change where stresses accumulate until equilibrium is broken. The APORIAS break the equilibrium of modernism, turn film into video, unhinge the ontology of film and video and, thus, make a work that "is what it isn't/is what it is".

Those who want to prove there is no objective viewpoint take Heisenberg's Uncertainty Principle and declare the observer is changed by the act of observation. These subjectivists fail to see the other side of the proposition: the observer is shaped not as subject with a still center being acted upon by external forces which he takes in, digests and then mediates but, as the Marxists would say, the observer is manufactured by these historical forces which press against and through him and define him. Between the private space of the Romantics, the singular song of the "self", and the Marxist concept of the self as manufactured in the mirror of production, the aporian condition stands true to its etymological root of equal evidence for and against every proposition, common boundary. The Romantics and Marxists accept single perspective mediation--everything proceeds from that given. Sitney's emphasis on mediation was not misplaced, only misstated. The APORIAS make mediation the central issue, make the boundary between self and history the central question by testing the limits of private and public images, the boundary of originality and the historically determined.

APORIA 5 (1985)

16mm

10.5 min. color/silent

\$ 25 rental

In a traditional superimposition you see two things at the same time. The relationship between these two things is symbolic or metaphorical and formal. In APORIA 5, the superimposition is not conventional. Perception moves between, back and forth from, the photographed imagery and the television imagery, pausing here and then moving there, and then back to the here without closure, without the past assurance of categorical integrity. The inability of perception to differentiate this from that, and the here from the there, mirrors the structure of neurosis in a traditional sense but, most importantly, ontological uncertainty about the boundaries of things and terms in an aporian sense--just as it is no longer science fiction that a child might be confused about who to call "mother".

The lack of differentiation between "here" and "there", "this" and "that", like the changes in reproductive technology and recombined DNA research, speak to a condition where a thing is no longer merely itself, but also another thing. Whereas modernism was dominated by physics, the aporian period, which supercedes modernism, is dominated by genetics. Velocity, scale, volume, the qualities of "measure", the trajectory of the brush mark on the canvas, its scale

relationship to other brush marks, the energy transfer of the poet's breath, the gravity holding the steel plates in their "house of cards" is replaced by ruptured ontology, the condition where a thing can be itself and also another thing. Measure might involve a torturous process, but it presupposes accepted boundary distinctions. The self comes to know itself through precise measure.

The project of psychoanalysis is to differentiate the here from the there. Psychoanalysis knows the boundaries of its resolution, has a prescription to illuminate the boundary placement between the "here" of present experience and the "there" of memory/repression.

Psychoanalysis, like conventional film criticism, can disentangle the two components of the superimposition. The aporian condition addresses a parallelism which has opened up in immediate experience. Experience is no longer fully "here" in the present, even before the present has a chance to become past. The roll bar is the indexical sign, the physical scar of the unbridgable gap between the two mediums, the two ontologies, forced to cohabit the same materiality, the same representational system.

EBERSON, Medora

POOR YOUNG PEOPLE (1985) 16mm 4 min. color/silent \$ 10 rental

"...papers where there are sketches of landings in countries not located in either time or space, like a parading of a Chinese military band between eternity and nothingness."--Jose Lezama Lima, Paradiso

FRIEDRICH, Su

GENTLY DOWN THE STREAM (1981) 16mm 14.5 min. color/silent (18fps) \$ 30 rental

Making the film was in equal parts a difficult formal exercise and an exorcism of some extremely personal material. The text is a series of dreams taken from eight years' worth of journals; the images of women, water, animals and saints were chosen for their indirect but potent correspondence to the text. I chose to work with dreams that created an uncanny confusion between what was dreamt and what was done "in real life." Some of the dreams seemed so plausible, but were physically impossible, and these metaphors often had more credibility than do many real experiences.

"This is not a gentle movie, and to put it mildly it makes it clear that life is far from an easily navigable stream...We scramble to catch words and phrases, tantalized by the possibility of stringing them together into coherent poetic imagery. Our misreadings and mismatches add further layers of meaning...These are dualities that Friedrich suggests are fundamental in the female psyche, where rage and patience, strength and softness, coolness and warmth, roughness and smoothness cohabit. The disjuncture of image and text renders that schism vivid."--Lindley Hanlon, Millennium Film Journal

"Pictures are interrupted by words etched into the frame with a painterly enthusiasm...The

text is not rendered in a perfect penmanship script, but rather with a shaky hand suggesting the primers of childhood. It suggests an open field of desires and uncertainties."--Barbara Kruger, Artforum

"...intense: its scratched texts seem to quiver with anxiety."--Scott MacDonald, Afterimage

GILBERTI, Nina

LIFE IS A BITCH AND THEN YOU DIE (1985)

16mm

5 min. b&w/sound

\$ 10 rental

Music: John Boylco.

This film is taken from footage shot in 1927 by noted Dutch filmmaker, Joris Ivens. The film was entitled THE BRIDGE. Gilberti re-edited the footage, adding narration and music to create a tale of modern neurosis. She was interested in juxtaposing an exciting, fast-paced rhythm with an absurd, humorous monologue to create tension. This film contains 407 edits in a space of four and one-half minutes.

"The prettiest film in this genre was LIFE IS A BITCH AND THEN YOU DIE. The American Nina Gilberti took the abstract-documentary film, THE BRIDGE, from 1927 by Joris Ivens and newly re-edited it, taking its basic mechanical motion and giving it a new, driving tempo. Thus, she added Art Punk Music of the 80s and a fitting monolog to generate additional tension. This all functions and is like Giorgio Moroder's version of METROPOLIS, also from 1927, but much superior. By chance, is this Cinema-Nostalgia?"--Michael Herkenrath, Bonn

Award: Stan Vanderbeek Award for best originality in film experimentation, Sinking Creek Film Celebration, 1985.

Shown: Bonn Film Festival, 1985; The International House, Philadelphia, PA, 1985; Cleveland International Film Festival, 1986; Ann Arbor Film Festival, 1986.

GLABICKI, Paul

SCANNING (1976)

16mm

3 min. color/sound

\$ 15 rental

A "Chance" collage of video imagery photographed directly from a television set during the course of a single evening, which was optically printed and then tinted frame-by-frame by hand. The vivid imagery juxtaposed religious drama, murder mystery, musicals, horse races, and horror films.

"Visually compelling hand-painted images taken from a television set are humorously edited and accompanied by the sounds of random radio dial movements."--Film Center, School of the Art Institute of Chicago

Award: Ann Arbor Film Festival

SEVENTY-SIX AT HOME (1976)

16mm

7 min. color/sound

\$ 15 rental

A collage and compilation of live-action images, still images, graphics, and optically re-printed material. The film consists of fragments of several "histories", including Film History, American History (the film was made during the 1976 U.S.A. Bicentennial year), Television History, and the filmmaker's family archives.

Award: Ann Arbor Film Festival.

DREAM 733 (1977)

16mm

13 min. color/sound

\$ 25 rental

A mechanical dream told in a series of elaborate tableaux. All of the effects were done in-camera (a subtle homage to Melies). The film consists of a series of episodic images that include machines, interiors, transformations, surrealistic spaces, wrestlers, fashion models, re-composed pop imagery, and sleeping figures. The film employs (often simultaneously) cell animation, collage, and multiple exposures.

"An animated fantasy film that employs a simultaneous use of photo-collage animation, cel animation, and multiple exposures. Although the imagery hints at the presence of a sci-fi narrative, DREAM 733 is best approached as a collection of carefully assembled collage-fragments of a surreal future that flash momentarily into view before they flicker, change, and vanish."--Filmmakers' Newsletter

"A precise science-fiction collage of technological iconography. 'Laser vision' or flickering TV screens threaten the doom of natural experience. These cluttered tableaux ultimately suggest a chilling view of the future."--Walker Art Center

Awards: Ann Arbor Film Festival; Sinking Creek Film Celebration; New York Filmmakers Exposition.

See photo page 21.

DIAGRAM FILM (1978)

16mm

14 min. color/sound

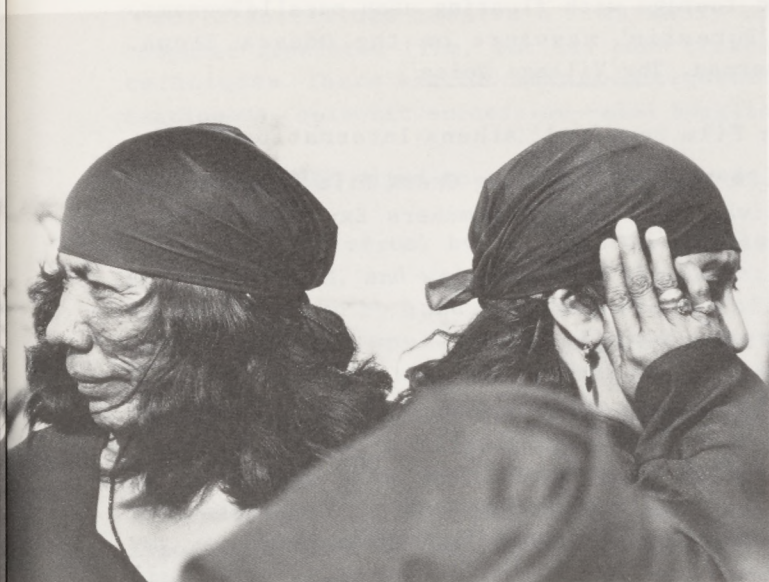
\$ 25 rental

Live-action and still images of objects, places, and events are followed by animated diagrams (drawn by hand) that explain, transform, or re-interpret what has just been seen. The animated sequences become a vehicle of entry into an alternative viewing space.

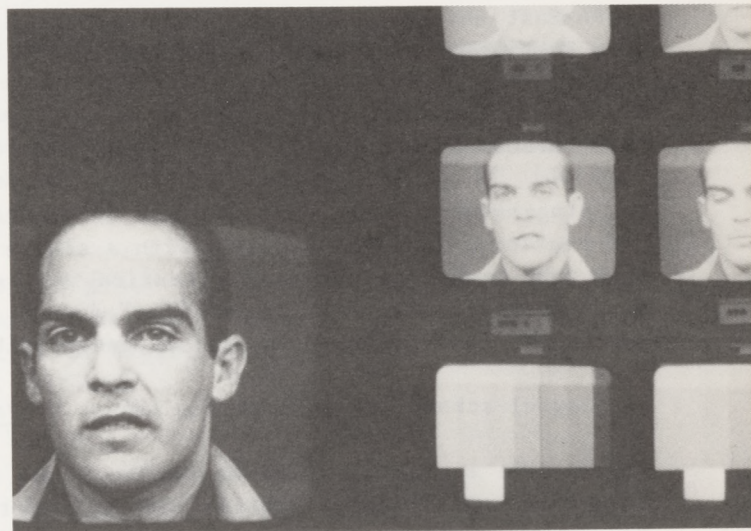
Part 1 of a trilogy of diagrammatic animated films.

"DIAGRAM FILM alternates shots of planes, cars, and people walking, with comically elaborate moving diagrams of them. And sometimes it reverses itself, as when a group of triangles is replaced by a shot of tepees. The diagrams head off into fantastic Rube Goldberg machine movements, with details undergoing constant transformation; for example, a circling arrow becomes a pointing hand when it hits one spot in a diagram, returning into its original shape when it hits another."--American Film

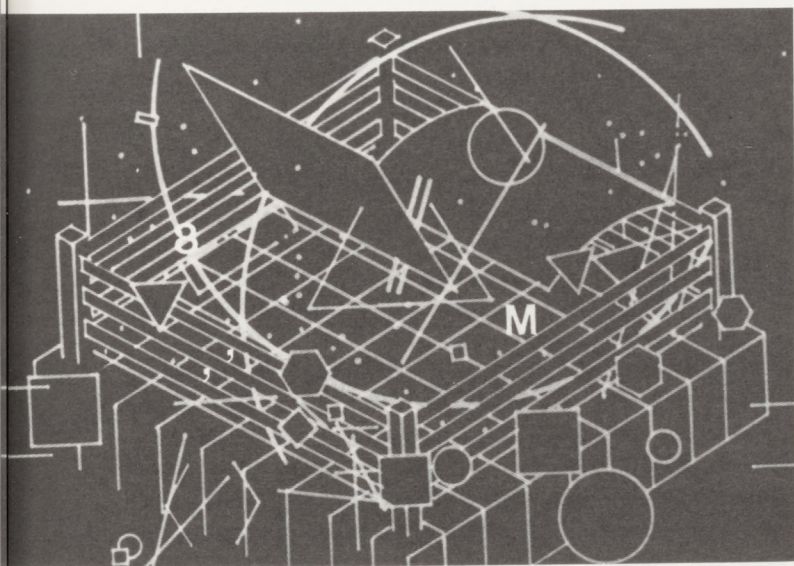
"Fixed-frame shots of flower formations, landscapes, parked cars, planes in flight, etc., are visually reinterpreted, first into simple rotoscoped outlines, then into more opaque, complex formations. The transformation of the original imagery is one of destruction and reconstruction, at once abstract and ethereal."--Filmmaker's Monthly



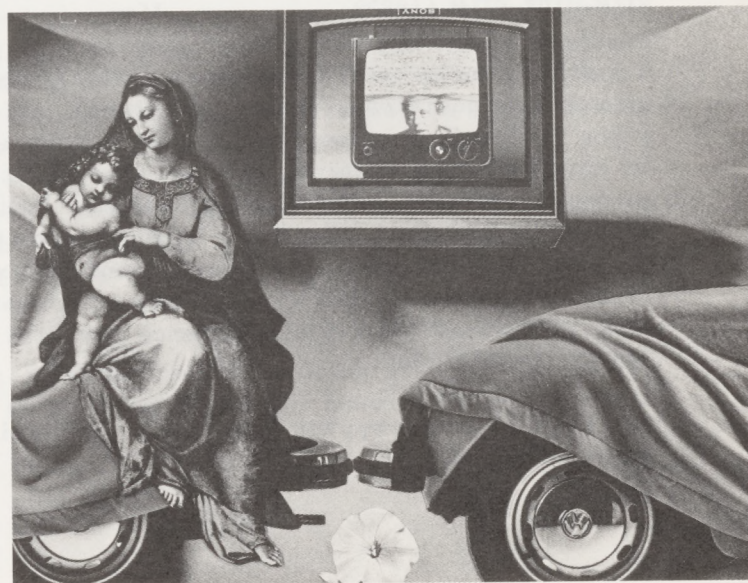
LA GUAJIRA by Calogero Salvo



THREE BY THREE by Calogero Salvo



FILM-WIPE-FILM by Paul Glabicki



DREAM 733 by Paul Glabicki

"Overlays photographed highways and refilmed found footage with floating neon parallelograms, interspersing Rube Goldberg diagrams of the 'Potemkin' massacre on the Odessa Steps. Establishes Glabicki as someone to watch."--J. Hoberman, The Village Voice

Awards: Marin County Film Competition; Ann Arbor Film Festival; Athens International Film Festival; Baltimore Film Festival; Bellevue Film Festival; Sinking Creek Film Celebration; ASIFA-East Animation Awards; Big Muddy Film Festival; New York Filmmakers Exposition; Kent Film Festival; San Francisco Art Institute Film Festival.

FIVE IMPROVISATIONS (1979) 16mm 3.5 min. color/sound \$ 15 rental

The diagrammatic space first entered in DIAGRAM FILM becomes the stage for temporal, rhythmic, informational, and spatial play with a single diagram (a 144-drawing cycle) that refers to the film and animation process, animation history, specific filmmakers, and other encoded data. The drawing cycle was "improvised" during the shooting arrangement of each of the five sequences, creating five variations and possible readings of the animated composition.

"A playful scrambling of outlined images."--Variety

"Rapid-fire series of black-and-white lines and dots. Part 1 is a run-through of collapsing linear elements with orchestral tune-up; Part 2 gets playful on the soundtrack (doorbell) and Melies and Gertie the Dinosaur become evident; Part 3 waltzes to mirror versions of the language/drawing cycle; Part 4 echoes in flash frames; and Part 5 lets all fall down. The consequence of these incredible shifts is to engulf us in a powerful referential package of filmic elements. Glabicki--in this, his best film to date--has fashioned a fast, delirious, scintillating and playful homage to his predecessors."--Film Festival Review

"The film does not only diagram the film frame, it fills it with movement and, ultimately, explodes it. Hommages to Windsor McCay and George Melies are justified by the film's humor and dynamism."--Chicago Reader

Awards: Ann Arbor Film Festival; New York Filmmakers Exposition; Sinking Creek Film Celebration; Purdue University; Kent Film Festival.

FILM-WIPE-FILM (1983) 16mm 28 min. color/sound \$ 50 rental

A journal (drawn over a four-year period), opera, and journey through 100 animated sequences (places, compositions, events, diagrams), all of which are joined and transformed by 100 film wipes in continuous succession. The film is a synthesis of analytical information, commentary on animated form, manipulation of time, multi-leveled means of representation and languages, automatic writing, musical/sound spaces, lyrical and contrapuntal relationships, and layering of imagery and data. The film is about intuition and analysis, thresholds of what we view as "abstract" or "figurative", language and personal icons, music, geometry, and hieroglyphs. The film is also the finale of a trilogy of animated films that began with DIAGRAM FILM (1978) and FIVE IMPROVISATIONS (1979). Sequence 100 also gives a visual clue about Glabicki's next film, OBJECT CONVERSATION.

The film is not computer generated. It consists of thousands of hand-drawn ink drawings on paper.

"Paul Glabicki has created a remarkably intricate animation that has the complexity of a computer-generated film, but has been created completely by hand using traditional animation techniques. There are 100 animated sequences joined and transformed by 100 film wipes in a continuous, episodic succession--mind boggling!"--Santa Fe Film Exposition

"FILM-WIPE-FILM wiped me out!"--Robert Breer

"Most viewers, struck by the density, complexity, extended length, and geometric precision of FILM-WIPE-FILM, and well aware of the capacities of present day technology, cannot believe the film was drawn by hand, without the aid of a computer. Were it in fact computer animation, FILM-WIPE-FILM would be one of the greatest 'computer films' to date! But it is not: it is hand-made work by a single individual, put down on paper with no more sophisticated aids than standard drafting instruments."--Program Fourteen

Awards: Ann Arbor Film Festival; Thomas Edison/Black Maria Film Festival; Chicago International Film Festival (Hugo); Baltimore International Film Festival; New York Filmmakers Exposition; Sinking Creek Film Celebration; Festival of Experimental Film (Chicago); Santa Fe Film Exposition; San Francisco Art Institute Film Festival.

See photo page 21.

OBJECT CONVERSATION (1985)	16mm	10 min. color/sound	\$ 20 rental
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A series of visual and verbal dialogues are created between, about, and with a series of "source" objects. A pair of scissors, chairs, an hourglass, a barbell, ladders, a boxing ring, and a piano are among the objects that are presented, defined, discussed, demonstrated, heard, re-defined, and progressively re-invented in meaning, association, and structure. The interplay of language, juxtaposition, image and color, figurative/abstract exchange, suggest the process of thinking and sorting information, through conscious and unconscious manner.

"The film reprocesses the first motion picture studies by still photographer Eadweard Muybridge and elaborates on allusions to the origins of the medium itself as well as on the relationship between the image, spoken word, text and various notation strategies of the artist, architect, and musician. A voice calls out 'leg' or 'ring' and the objects are displayed but not necessarily in the form or chronology anticipated. A ring can be either a ring for the finger or a boxing ring. Later the viewer recognizes that some of the vintage motion studies are of boxers as well as figures climbing rung by rung. Eventually the viewer realizes that the filmmaker has also 'rung' the bell for the boxing match and it acts as a catalyst upon other sounds, words, and concepts. There are also classical references: to Roman arches and operatic music, and in an image of a scissors which echoes the idealized human form drawn by Leonardo DaVinci (the scissors also cut lines that make up a drawing of a piano which in turn relates to the film's music). The viewer's perceptual dexterity is exercised as unrelenting permutations of the elements found in the original sequence are expanded upon and appear momentarily in one state then reappear elsewhere on the screen in yet another."--Black Maria Film and Video Festival

Awards: Festival of Experimental Films (Chicago); Sinking Creek Film Celebration; Bucks County National Film Competition; Thomas Edison/Black Maria Film Festival; Atlanta Film and Video Festival; Athens International Film Festival.

GOLDSMITH, Silvianna

THE TRANSFORMATION OF PERSEPHONE (1973)

16mm 11 min. color/sound \$ 20 rental

A flashback by Queen Persephone, as she recalls her abduction, resistance, surrender, passion, orgasm, and transformation, a parallel to the sexual history of women.

"Magical transformation, bold, appealing, greatly in the manner of Jean Cocteau..."--Roger Greenspun, The New York Times

LIL PICARD, ART IS A PARTY (1975) 16mm 10 min. color/sound \$ 20 rental

"Delightfully funny picture of Lil's 75th birthday party. All the 'art world' is there. As the evening (and the film) go on, it gets faster and drunker."--Martha Edelheit, Womenartist News

Shown: Berlin Arsenal, 1978; Brooklyn Museum, Year of the Woman, 1977.

MEXICO (1975) 16mm 10 min. color/sound \$ 20 rental

Mexico revisited, seen in short takes, from the point of view of the women.

NIGHTCLUB, MEMORIES OF HAVANA IN QUEENS (1975)

16mm 6 min. color/sound \$ 15 rental

Three Latin Dancers in a nightclub in Queens make up, and do a samba, a merengue and an afro-cuban dance. Filmed both tongue-in-cheek with humor and satire at the kitsch aspects, and also seriously as a tribute to the culture's ancient sensuality.

"Another art form (dance) was displayed in Silvianna Goldsmith's witty NIGHTCLUB."--Daryl Chin, Soho News

Shown: Second International Festival of Women's Films, 1977; International Festival of Women, Copenhagen, 1980.

ORPHEUS UNDERGROUND (1975) 16mm 40 min. color/sound \$ 50 rental

Orpheus was shot in New York City using backgrounds such as Coney Island and the Lower East Side for the Underworld. Influences include Fellini's SATYRICON, and Cocteau's BLOOD OF A POET, Jack Smith, for whom I made my first film, and residue of the political climate of the late 60s and early 70s.

"Silvianna Goldsmith's beautiful and romantic ORPHEUS UNDERGROUND...depicts rape from a woman's angle of vision...renders female orgasm as a bursting forth of pomegranate seeds...blood jewels..."--Maryse Holder, Changes and Off Our Backs

"Silvianna's film ORPHEUS reconciles the surrealist visionary quest of a Bunuel with the cinematic optique of a Cocteau in her rendition of the artist's interior voyage to the

unconscious. Recognizing, from a long apprenticeship to her uncle, Oscar Lewis, the dionysian origins of our creative impulses, and revealing the influence of the oneiric and mythical universe by Wilfredo Lam, with whom she worked in Cuba, Silvianna never forsakes an aggressive realism in her depiction of the total 'trip' of the artist. Yet she constantly addresses the inner eye of the viewer by transforming that reality through the visionary processes of the symbolic imagination. Silvianna's 'trip' is a Jungian rite of passage."--Gloria Orenstein

LIL PICARD (1981)

16mm

30 min. color/sound

\$ 50 rental

Lil Picard, the colorful, outrageous art world personality, performance and collage artist, and critic, tells her story, from Belle Epoque Belle, to Berlin Twenties Cabaret dancer, Thirties journalist and refugee from Hitler's Germany, to her long involvement with the art world and its artists. Lil's story, which she tells with Rousseau-like honesty, reflects the history of the times.

"Silvianna Goldsmith's LIL PICARD is extraordinary for two reasons. First, because the subject lets herself be recorded stating the most candid account of her exciting and long life. She states that she had a forest of penises to choose from...(on a tape from a happening at the Judson Church, called 'Self-Portrait' in 1968). These and other truly candid revelations are an eye opener. Second, the picture is a first class work of historical journalism, showing the life and career of one of this country's most interesting woman artists and journalists in a true and open portrayal. Lil's life from childhood to senior citizenship was a tour through great events. WWI and WWII are mileposts on this road. It is well worth seeing."--Charles I. Levine

All above films are also available from the Film-Makers' Cooperative, New York City.

GRAHAM, Daniel M.T.

LAST STRIP STAR (1986)

S8mm

3 min. color/silent

\$ 4 rental

Daniel M. T. Graham has spent long hours in the dark of the porno theatres looking at the not-so-silver screen. Porno stars were of interest to him and in 1985 he did still photos of many retired porn stars. In 1986 he met Elura Fury and Daniel Wehee, both stars of the erotic screen. So out went Daniel to buy his movie camera and the rest is history.

Elura Fury and Daniel Wehee play in an old time porno flick. No skin is shown but this kind of film was one time banned in the 1940s and 50s. Elura Fury bumps and grinds--oh yes, Elura is a female impersonator. Daniel Wehee is a real male and a porno star. This film is a wonderful remake of the old porn films.

GREENFIELD, Amy

TRANSPORT (1971)

16mm

6 min. color/sound

\$ 15 rental

Camera: Sandy D'Annunzio. Performers: Lee Vogt, Amy Greenfield. Sound: Optical Synthesizer.

TRANSPORT came out of many influences in the early 1970s: the sense of the dying and dead of Vietnam and Cambodia, the need to make a ritual for these dead; the poem by my poetry teacher Anne Sexton, "For God While Sleeping"; the post-modern dance experiments with trust--trust to give yourself totally while being lifted by other into the air; and the airborne astronauts of moon exploration. In the film, a man then a woman are lifted from the ground and are carried through space. Most of the film is seen upside-down against the white sky. The man and woman never meet. Their relationship is made entirely through the film editing. They move between ground and sky, between death (dead weight), through gravity (conflict weight) toward space (floating space) with an increasing intensity which is an attempt to be transported--lifted out of oneself. Finally, they break out into space and are borne along as if flying through the white air.

"Excellent color photography."--The New York Times

"...shows us how camera and body movement can be ecstatically joined together."--Whitney Museum of Art, New Filmmaker Series.

Awards: Yale Film Festival, Second Prize; Oesterreichisches Filmmuseum, Austria (chosen by dance critic Marcia Siegel as a principle film showing the spirit and content of the early 1970s post modern dance).

See photo page 27.

ELEMENT (1973)

16mm

11.5 min. b&w/silent

\$ 25 rental

Camera: Hilary Harris. Performer: Amy Greenfield.

ELEMENT, like TIDES, raises issues of the active image of a woman's body on film. The two films are counterparts and are ideally screened together.

There is one person, a woman, in the film. She is covered, like a moving sculpture, entirely with black, wet clay-like mud in an environment of this element. The film is an exploration of the single human being falling into, sliding along and rising out of this glistening substance, over and over, until she is seen rising against the sky and falls one last time, ending with her black body sliding along the mud glittering in the jewel-like sun. The whole film is a cycle of struggling against, going with and giving into this element, a human cycle which is both birth-like and deathlike and summons up through visceral imagery a very primal area of female sensuality.

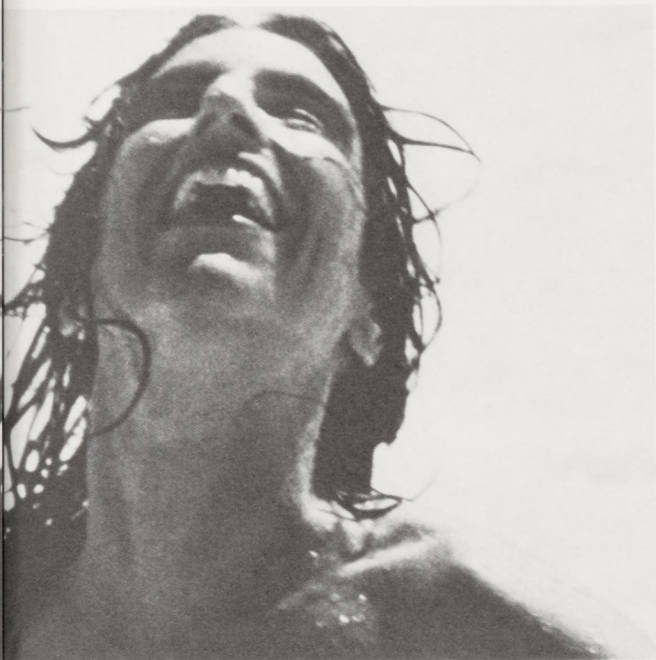
"In the well-known ELEMENT, Greenfield rolls and seethes and plunges in a field of mud, her hair, her face, her naked body [are] not just slathered with mud but become a part of it..."--Deborah Jowitt, The Village Voice

"Forceful originality."--Boston Globe

TIDES by Amy Greenfield



Filming of TRANSPORT by Amy Greenfield



TIDES by Amy Greenfield



ELEMENT by Amy Greenfield

Shown: Toulon International Festival of Young Cinema, France; Whitney Museum of American Art; First Women's Avant-garde Film Festival; Third International Avant-Garde Film Festival, London.

See photo page 27.

TIDES (1982) 16mm 12.5 min. color/sound \$ 25 rental

Camera: Hilary Harris. Performer: Amy Greenfield.

The literary sources for TIDES came not only from Duncan's "The Dance of the Future", but also from such writings as Maya Deren's script for the unfilmed passages of RITUAL IN TRANSFIGURED TIME.

"TIDES is a cinema-dance dealing with the theme and image of woman and ocean. The entire film was shot with a high speed camera, creating action from two to twenty times slower than normal speed. Because of this extreme slow motion, the surge and flow of the woman's body and the waves becomes intensely felt, continually moving cinematic imagery.

"TIDES alludes to the very romantic confrontation of the human being and the elements as participants in a centuries-old drama. The film is introduced by a quote from Isadora Duncan's 'The Dance of the Future', and proceeds to visualize the woman--the filmmaker herself--first rolling into the heart of the wave, then moving with, against, under, into the waves, until, at the end of the film, her whole body shouts with joy."--36th Edinburgh International Film Festival

Shown: London Film Festival, 1982; Edinburgh Film Festival, 1982, Museum of Modern Art, 1983.

See photos page 27.

Special Package: ELEMENTS and TIDES may be rented together for the special price of \$45.

GRUBEN, Patricia

LOW VISIBILITY (1984) 16mm 84 min. color/sound \$175 rental

Writer/Director: Patricia Gruben. Cast: Larry Lillo, David Petersen, Penelope Stella, Bob Metcalfe, Jerry Wasserman, Sue Astley, Brenda Robins, Marc Diamond. Supporting Cast: Jon Bryden, Jack King, Kim Seary, Nettie Wild. Producer: Tom Braidwood. Director of Photography: Paul Mitchnick, Kirk Tougas.

LOW VISIBILITY unfolds as the survivor of a wilderness ordeal is rushed to hospital, seen only through the eye of news camera, or his hospital surveillance camera, or the eyes of those around him. His incoherence, his foul and frightening reactions to the world around him, become a puzzle to be unlocked by the "experts". He appears to be the helpless victim of some horrible trauma--or is he?

Are the ineffectual and often hilarious psychological tests inflicted on this man routine attempts to jog him into reality--or are they an attempt to elicit a confession? The police detective is determined to establish guilt for some violent crime buried beneath the mountain snow, which he has doggedly uncovered with the help of a clairvoyant. But the clairvoyant can only "see" through the eyes of a young nurse who didn't make it out of the mountains, and the clairvoyant struggles to believe in the survivor's innocence all the while he is blocking her out of his mind.

His pitiful fellow-inmates, the doctors, the nurses, the detective, the clairvoyant--people and events whirl around the survivor as he blankly watches "snow" on the ever-present television screen. Everyone who attempts to reconstruct a whole person from his shattered past sees him with their own prejudices and expectations. Where does the truth lie? The detective triumphantly produces "proof" of his guilt--a diary that details the horror of survival in the wilderness, the self-loathing of a man who has had to live at the expense of another, leaving the remains of his companions high on a mountain slope, along with his ties to the rest of humanity.

The "proof" raises more questions than it answers. The detective will never know the survivor's truth--and neither will we.

"This, the first feature film of filmmaker Patricia Gruben, is perhaps my favourite film of the last year...although I hesitate to make these kinds of relative meritorius lists. It is a sensuously brainy film, the images exhibiting a wide range of qualities and richness."--Joyce Mason, Fuses

"Out of one of the more interesting corners of the avant-garde comes this investigation into a man who wanders in out of the wilderness with a weird combination of amnesia, aphasia, and guilt. Initial focus fixes on his stay in the hospital and the amusing caricatures of hospital personnel trying to fit the subject's psychotic condition into pet theories.

"Halfway through what appears to be a spoof of psychiatric investigations, pic turns a sharp corner into the dreadful dilemma of survival by cannibalism...

"Few fringe filmmakers are as good at directing actors as Gruben, and Larry Lillo develops a convincing portrait of traumatized insanity. Never hysterical or obvious, he unfolds the character as the point of unity in the film.

"Pic will surely make the rounds of this year's fest circuit, although any controversy expected over the cannibalism theme is unlikely. Good taste forced Gruben to back away from that problem to make it more accessible for specialized programming."--Kaja, Variety

Shown: Festival of Festivals, Toronto, Canada, 1984; Festival du Nouveau Cinema, Montreal, Canada, 1984; United States Film Festival, Salt Lake City, 1984; Santa Fe Film Exhibition; Women in Focus Festival, Vancouver, 1984; Atlanta Film Festival (First Prize, Dramatic Achievement in Film), 1985; Her Language, Her Voice, Montreal, 1985.

GUTMAN, Walter

THE WOMAN WHEN SACRED (1986) 16mm 6 min. color/silent \$ 15 rental

"THE WOMAN WHEN SACRED is Gutman's ultimate statement regarding womanhood. Actress Jessie Holladay Loft (formerly Duane) is pictured nine months pregnant in naked repose. Gutman's cinematography reveals the glowing light of new life lodged in her belly. It is an amazing several minutes of cinema where loving is touching the living giving.

"Jessie is also the 'actress' in *BOLEX* (1974) whom Gutman introduces to the audience in that film. She went on to 'star' in *THE MARCH ON PARIS 1914 OF GENERAL OBERST ALEXANDER VON KLUCK AND HIS MEMORY OF JESSIE HOLLADAY* (1976), *THE EROTIC SIGNAL* (1978), *SAPPHO* (1979), as well as hundreds of camera rolls and still photographs which Walter took of her from the time of *BOLEX* onward until 1981-1982. I have never personally met her--almost once--but as you can see in these films, she is extremely beautiful--and, as Vincent Canby once noted, stands out from the usual Gutman women for her 'petite-ness'. I think Walter loved her the most as the ideal woman, but who's to know."--Bruce Posner

HAMMER, Barbara

AUDIENCE (1982) 16mm 33 min. b&w/sound \$ 60 rental

A film of feminist audiences in London, England at the Filmmaker's Co-op; San Francisco at the Roxie Theater during Gay Pride Week; Toronto, Canada at The Funnel; and Montreal, Canada at McGill University.

I wanted everyone to speak for herself. I wanted to show the diversity of feminist audiences, the sophistication, the thoughtfulness, the fun-loving spirit, the flirtations, the detailed, the subtle.

I wanted my audience to make their own film.

In a time of national borders and increasing geographic chauvinism, I found images of women transcending boundaries and cultures and at the same time acting as spokespeople for cultural difference.

"Cheers to festival entrant Barbara Hammer, whose newest film looks at reactions to her own work--fresh and unrehearsed--among women in 4 different cities...Were *AUDIENCE* given the context of a Hammer retrospective, I'm sure it might have taken on a new shape and even greater interest."--Edward Guthmann, The Advocate

HANSEN, Brian

SPEED OF LIGHT (1981)

16mm

30 min. color/sound

\$ 60 rental

The Kennedy assassination set off a shock wave which rippled through the collective American psyche with such force and similitude that its function as a broad-spectrum rupture broke the Post-WWII, post-Korea cold war era American Dreams wide open, revealing mass-conscious anxiety and a national identity crisis. The suddenly perceived vulnerability and the emasculation of the presidency led to certain repercussions--in general: Vietnam escalation, Nixon, Ford.

Pre-assassination America (September, 1963), the time frame of the film, reveals a culture feeding on itself, through the interstate highway system, like a snake on its own tail, unaware; like a figure before a mirror, but without recognition. The protagonist is the bought and sold psyche of the American femme moderne prototype; her film of decorations camouflages and masks her instinctual roles. She is a member of Mobil America, the "see-the-USA" detour of American imperial conquest, a pre-self-consciousness interlude which confronts small town aversions to radicalism. The John Glenn tickertape Friendship 7 welcome and the Kennedy motorcade stand as the last visible testimony to national heroes, terminated respectively by the spacerace and bullets. The speed of light becomes the structural metaphor of the film, the only physical absolute; masses approaching a critical velocity, a theoretical point never realized.

"Hansen's considered use of the wide-angle lens, his obliquely angled framing, and his low-key sound mix create and sustain a chilling sense of impending doom. A series of slow superimpositions breaks open the ground under a red-and-white checkered picnic lunch, separates a mother from her daughter, and removes our last hope of an anchor in the ordinary. Working the desert glare with underwater rhythms, Hansen is a filmmaker whose future should be watched with interest."--Amy Taubin, Soho News

HILLS, Henry

MONEY (1985)

16mm

15 min. color/sound

\$ 40 rental

Starring: John Zorn, Dianne Ward, Carmen Vigil, Susie Timmons, Sally Silvers, Ron Silliman, James Sherry, David Moss, Mark Miller, Arto Lindsay, Pooh Kaye, Fred Frith, Alan Davies, Tom Cora, Jack Collom, Yoshiko Chuma, Abigail Child, Charles Bernstein, Bruce Andrews. Indoor shoots: Studio Henry, Soundscape, the Public Theatre, & Roulette.

MONEY, an extremely condensed work unfolding upon multiple viewings, is on one level a docu-

New York in the first half of the 80's. Filmed primarily on the streets of Manhattan for the ambient sounds & movements & occasional pedestrian interaction to create a rich tapestry of swirling colors & juxtaposed architectural spaces in deep focus & present the intense urban overflowing energy that is experience living here. MONEY is thematically centered around a discussion of economic problems facing avant-garde artists in the Reagan era. Discussion however is fragmented into words & phrases & reassembled into writing. Musical & movement

phrases are woven through this conversation to create an almost operatic composition. Give me money!

(A viewers guide MAKING MONEY by Henry Hills is available for \$6 postpaid from Segue, 300 Bowery, NYC 10012.)

"If time is money, this 15 minute film is a bargain."--J. Hoberman, Village Voice

"Henry Hills makes experimental shorts that get progressively wilder and jumpier. His most recent superspliced effort is MONEY, a speedy think-piece on cash and chaos in post-capitalist New York...It'll titillate your retina more than any MTV clip, critiquing that medium all the while."--Katherine Dieckmann, New York Talk

Copies of this film are in the permanent collection of the Museum of Modern Art and the Donnell Media Center collection of the New York Public Library.

HUDINA, Chuck

PLASTER (1975)	16mm	4 min. color/sound	\$ 10 rental
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A performance film by sculptor Charley Ray. Camera: Chuck Hudina.

Awards: Ann Arbor Film Festival, 1976; Athens International Film Festival, 1977.

See photo page 33.

EGG (1980)	16mm	2 min. color/sound	\$ 7 rental
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Co-maker: Charley Ray.

An explosion in time by Charley Ray.

Award: Ann Arbor Film Festival, 1980.

BLACK HEAT (1985)	16mm	4.5 min. b&w/silent	\$ 10 rental
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Influenced by abstract expressionism...a series of black and white high contrast positive episodes characterized by intense bursts of light and deep shades of black.

Shown: Ann Arbor Film Festival, 1986.

ON THE CORNER
by Chuck Hudina



PLASTER by Charlie Ray
Camera: Chuck Hudina

IRWIN, James

FEAR IS WHAT YOU FIND (1985) 16mm 3 min. color/silent \$ 10 rental

A lone search among the debris of civilization, a scavenger's-eye-view of options. On the surface of the emulsion, in the writing on the film, the dilemma is raised: no matter where you go, fear is what you find. It certainly is what faces you here.

Shown: New Films '85, Kokusai Theatre, San Francisco; Collective for Living Cinema, New York; Bromfield Gallery, Boston; No Nothing Cinema, San Francisco; 16th Note, San Francisco.

ITS FRAME OF MIND (1985) 8mm 5 min. color/sound \$ 10 rental

"The city is friendly, it talks to you in fragments. But it can all go up in smoke one day." The semiology of consumption. An apartment building goes up in flames, while the signs of the city speak their mind.

Shown: Festival of International du Film Super 8mm du Quebec.

LET'S BE PALS! (1985) 16mm 8 min. color/silent \$ 15 rental

Part of the "Talking Films" series, in which the film involves the viewer in a feisty conversation of sorts concerning their relationship.

"LET'S BE PALS! engages in an amusing and accessible dialogue with the audience about the nature of the film experience..."--Scott MacDonald, Afterimage

Shown: Independent Film Exposition, Brooklyn; Bromfield Gallery, Boston; Collective for Living Cinema, New York; No Nothing Cinema, San Francisco; San Francisco Cinematheque; 16th Note, San Francisco.

Award: Ann Arbor Film Festival and tour.

OLD ARGUMENT ON MACDOUGAL STREET (1985) 16mm 3 min. color/silent \$ 10 rental

Some arguments are more important than others. Some arguments stay in your mind, in your memory, for a long time, no matter what their outcome. Some arguments are the turning points of relationships.

Shown: No Nothing Cinema, San Francisco.

Award: San Francisco Art Institute Film Festival, 1985.

KELLER, Marjorie

THE ANSWERING FURROW (1985) 16mm 27 min. color/sound \$ 50 rental

Owing to Virgil's "Georgics". With assistance from Hollis Melton and Helene Kaplan. Music: Charles Ives, "Sonata for Violin and Piano #4 (Children's Day at the Camp Meeting)" and "Ambrosian Chant (Cappella Musicale del Duomo di Milano)". Filmed in Yorktown Heights, New York; St. Remy en Provence, France; Mantua, Rome and Brindisi, Italy; and in Arcadia and the island of Kea in Greece.

Georgic I--In which the filmmaker depicts the annual produce first seen in spring--The furrowed earth ready for planting--The distribution, support and protection of young plants--The implements of the garden.

Georgic II--In which the life of Virgil is recapitulated in summer, with a digression on the sacred--The sheep of Arcadia--The handling of bees--The pagan Lion of Kea.

Georgic III--In which the filmmaker presents the skill and industry of the old man in autumn--Ancient custom and modern method--The use of implements of the garden.

Georgic IV--In which the compost is prepared at season's end--The filmmaker completes THE ANSWERING FURROW with the inclusion of her own image.

Note on the Music: The music works with the image to parallel the trace of history.. Ives recalls Protestant hymns, they recall the origin of the hymn in Milanese music of the 12th century, which allows for that music closest (in my experience of recording and making this film) to the hum of bees and the hum of amplifiers, the Orthodox Greek chant.

LEBRUN, David

TANKA 16mm 9 min. color/sound \$ 20 rental

Original score by Ashish Khan (sarod), Buddy Arnold (saxophone, clarinet, flute), Pranesh Khan (tablas) and Francisco Lupica (percussion).

Tanka means, literally, a thing rolled up. The film, photographed from Tibetan scroll paintings of the sixteenth to nineteenth centuries, is a cyclical vision of ancient gods and demons, an animated journey through the image world of the Tibetan Book of the Dead.

"With his dazzling TANKA David Lebrun has filmed a series of Tibetan paintings of mythological subjects and then programmed his footage into an optical printer to create the illusion of animation. The dazzling, vibrantly colored result is a series of dancing gods, wild revels, raging fires and sea battles between monsters."--Kevin Thomas, Los Angeles Times

"An extraordinary film."--Melinda Wortz, Art News

"TANKA is brilliantly powered by the insight that Tibetan religious paintings are intended to be perceived not as in repose but as in constant movement. The water and flowers seem to dip and sway, the birds to fly, and the god to move his arms sinuously."--Edgar Daniel, American Film

"A dazzling kaleidoscope that seems to animate the images of gods, goddesses, beasts and demons photographed from Tibetan paintings into some strange and compelling ritual dance."--Don Morrison, Minneapolis Star

"This film is good practice for dying."--Chagdud Tulku Rimpoche

Shown by invitation: Athens Film Festival; Wellington Film Festival (New Zealand); Conference on Visual Anthropology, Flaherty Seminar, Filmex (special program on the history of animation).

Awards: Bronze Hugo, Chicago International Film Festival; Gold Medal, Virgin Islands International Film Festival; Director's Choice Film, Sinking Creek Film Celebration; Cash Award, Ann Arbor Film Festival.

Also available from the Creative Film Society and the Film-Makers' Cooperative, New York.

LEVINE, Saul

STAR FILM (1968-1971) 16mm 15 min. color/silent (18fps) \$ 35 rental

STAR FILM stars a hand made-emulsion.

16fps or 18fps is the preferred speed unless the projector is significantly brighter at 24fps.

A BRENNEN SOLL COLUMBUS'S MEDINA (1976-1984)

S8mm 15 min. color/sound (18fps) \$ 35 rental

The third tune of A FEW TUNES GOING OUT. A Memorial Day Parade of songs, histories, cross conversations and interchangeable parts.

4 FILMS--NOTE TO POLI, PORTRAYAL/SHERILL KAYE, PORTRAYAL/NEAR SITE, SLMATEH III

16mm 14 min. color/silent (18fps) \$ 25 rental

The 4 FILMS... is a sampler of films from 3 series of films blown up from smaller gauges.

MARTIN, Katrina

HANAFUDA/JASPER JOHNS (1981) 16mm 33 min. color/sound \$ 70 rental

Jasper Johns is considered the most innovative and important printmaker working today, and it is generally agreed that currently his best work is in silkscreen.

HANAFUDA/JASPER JOHNS observes Johns working with the master screenprinters, Hiroshi Kawanishi, Takeshi Shimada, and Kenjiro Nonaka, at Simca Print Artists in New York. During the eighteen months of filming, Johns worked on four different prints, of which two were completed, "Cicada" (1979) and "Usuyuki" (1980). The film documents the complex printmaking process which Jones has developed and the ongoing relation of one Johns print to the next. The sound track is an interview with Johns talking about printmaking and his art, along with sounds from the shop.

The film has a less concrete side. The filmmaker too is a character who, by watching the masters work is looking for answers to questions about art. How is art thought of and how is it made? What is its relation to craft on the one hand and ideas on the other? HANAFUDA/JASPER JOHNS is not only a document of a specific event, but also, a portrait of four men and a meditation on art.

HANAFUDA/JASPER JOHNS premiered in December, 1981, as a benefit for the Collective for Living Cinema. In January, 1982, it was the inaugural event for the new gallery space of Castelli Graphics.

The Museum of Modern Art in New York showed HANAFUDA/JASPER JOHNS weekly during the Johns Print Retrospective, from June-August 1986, and quoted at length from the film's text in the exhibition catalogue.

Also available from the Film-Makers' Cooperative, New York.

MASSARELLA, Josephine

ONE WOMAN WAITING (1984) 16mm 8 min. color/sound \$ 15 rental

A sensuously undulating desert landscape. A wind passing over it like a caressing hand. And a woman, waiting. In the distance, a figure appears on the horizon...This minimalist and quietly beautiful film culminates in a meeting both symbolic and erotic. The soundtrack by Hildegard Westerkamp heightens the meditative and mystical qualities of this lyrical piece.

MCLUSKIE, Carolyn

THE WAKE (1986) 16mm 14 min. color/sound \$ 25 rental

Grief cuts so precisely...the limb falls away. No sound. The ocean takes it.

This film began as an attempt to deal with my father's slow death by acute leukemia. It became a cinematic representation of absence, evolving from landscapes that graphically and poetically evoke the mental and emotional state of grieving. The containment and movement of water through the frame mirrors the passages of loss and acceptance, ending in an ecstatic vision of union and release.

"The images of THE WAKE vividly portray the emotions of grief: anger and despair, lethargy and depression, numbness, and finally, release and acceptance. The viewer is drawn in by images which arouse the emotions: A boat's bow smashing on waves, faster and faster; blue bubbles ascending; an ice-woman melting on the beach. Sustained images intercut with abrupt blackouts work like pressure-point massage--the viewer can't help but eventually succumb to the image and its corresponding emotion...In every sense of the word, The Wake is a very moving film."--Allisa McDonald and Marlyn McDonald, Kinesis

MOORE, Andrew

DAY THEN NIGHT (1977) 16mm 5.5 min. b&w/sound \$ 10 rental

It's midday in sleepy San Diego. Everything is moving sluggishly in the hot sun. Kind of spooky. But night falls quickly and multiple drum rolls signal the onset of the night, the hectic breakneck buzz of crass neon and porno marquees, cars hurtling through the "bad" part of town, hyped up nightlife glitz. An impressionistic portrait of urban glitter and grit that moves to a rock beat.

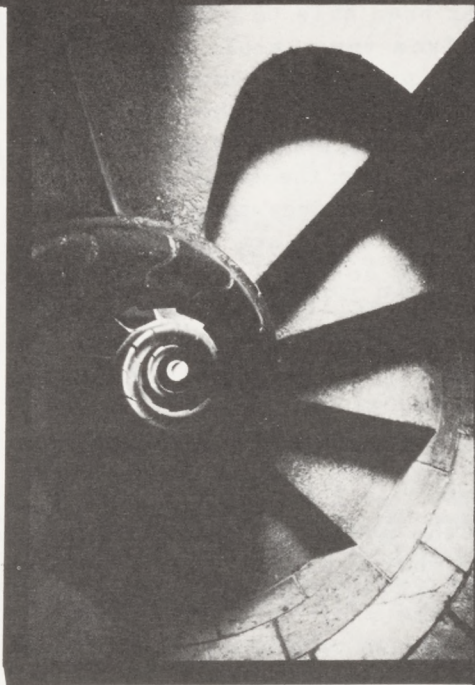
NIGRIN, Albert Gabriel

AURELIA or ECHO IN HER EYES: PART 3 (1985)
S8mm 13 min. b&w/sound (18fps) \$ 35 rental

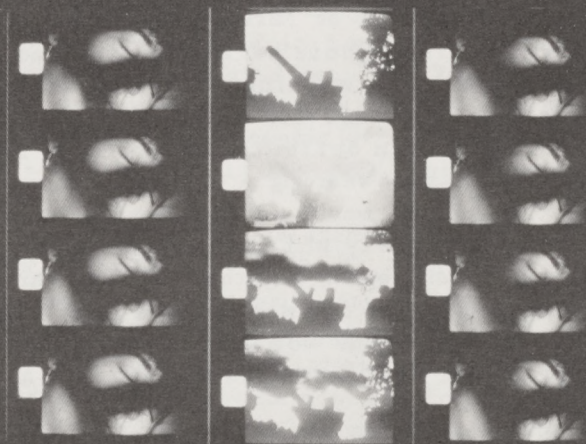
Conceived, Directed, Edited and Photographed by Albert Gabriel Nigrin. With Irene Fizer and Dennis Benson. Music by Michael Nigrin and Jack Rusnak. Sounds recorded by Albert Gabriel Nigrin. Shot on location in Barcelona (Spain), Paris and Nice (France), Florence (Italy) and central New Jersey.

Funding was made available in part by the New Jersey State Council on the Arts/Department of State.

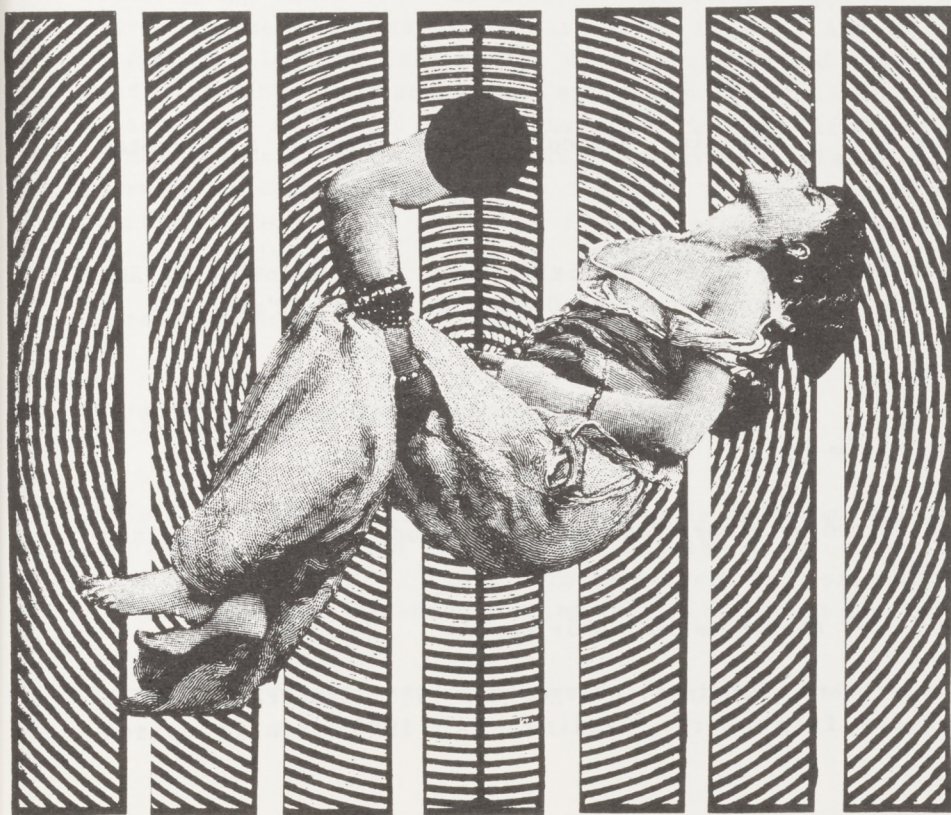
AURÉLIA



Le Rêve est une seconde vie. Je n'ai pu percer sans frémir ces portes d'ivoire ou de corne qui nous séparent du monde invisible. Les premiers instants du sommeil sont l'image de la mort; un engourdissement nébuleux saisit notre pensée, et nous ne pouvons déterminer l'instant précis où le *moi*, sous une autre forme, continue l'œuvre de l'existence. C'est un souterrain vague qui s'éclaire peu à peu, et où se dégagent de l'ombre et de la nuit les pâles figures gravement immobiles qui habitent le séjour des limbes. Puis le tableau se forme, une clarté nouvelle illumine et fait jouer ces apparitions bizarres; — le monde des Esprits s'ouvre pour nous.



LE RÊVE ET LA VIE



EXPERIMENTAL
FILMS

BY

A. G. NIGRIN

AURELIA is based in spirit on Gerard de Nerval's novella "Aurelia". *The Cathedral=La Sagrada Familia (the Holy Family), Barcelona, Spain designed by Antonio Gaudi.

Abbreviated Scenario: A woman sleeps, dreams. She is seen through a keyhole. Cathedral bells begin to ring. "Our dreams are a second life. I have never been able to penetrate without a shudder those ivory or horned gates which separate us from the visible world. The first moments of sleep are an image of death; a hazy torpor grips our thoughts and it becomes impossible for us to determine the exact instant when the 'I', under another form, continues the task of existence. Little by little a vague underground cavern grows lighter and the pale gravely immobile shapes that live in limbo detach themselves from the shadows and the night. Then the picture takes form, a new brightness illuminates these strange apparitions and gives them movement..."(from Gerard de Nerval's "Aurelia"). Flashes of light are synchronized to the ringing cathedral bells. A choir begins to sing and the woman enters a grotesque cathedral whose facade appears to be melting.* She ascends one of the belltower spiral staircases, climbing to the top, some 300 ft. high. At the summit, she enters a vast "terrain vague" brandishing a mirror which deflects the sunlight into our line of vision. A ritual calling. Suddenly, a mysterious man wearing a hat appears, as if summoned by the light. The man's hat hides his face from us, he moves as if sleeping--a somnambulist or spectre? The woman begins to scratch her arm profusely while the music becomes pronounced. The sun hides behind the trees. The man and woman appear together walking through the "terrain vague". They fall asleep and dream of a murder where the man is done away with by the woman. The cathedral begins to shake and crumble, while the woman hurriedly exits the shrine before it is decimated by artillery fire. In the epilogue, the woman, now awake, recalls/remembers an enigmatic & troubling dream.

Awards and Showings: Cable Television Network of New Jersey, 1985-86; Los Angeles Film Forum, 1986; San Francisco Cinematheque, 1986; Berks Filmmakers, Reading, PA, 1986; Collective for Living Cinema, New York, 1986; Voorhees Assembly Board, Douglass College, NJ, 1986; Zimmerli Art Museum, New Brunswick, NJ, 1986.

See photo page 39.

SHAKE WELL & SPIN ME ROUND (1986)

S8mm

5.5 min. b&w/color/sound (18fps) \$ 25 rental

SHAKE WELL:

Conceived, Directed, Photographed and Edited by Albert Gabriel Nigrin. With Irene Fizer and Paul Young. Assisted by Irene Fizer and Paul Young. Music by Django Reinhardt ("C'est Ca").

A cinematic milk-shake.

SPIN ME ROUND:

Conceived, Directed, Photographed and Edited by Albert Gabriel Nigrin. Music by William Nelson ("Sleep" from Sounding the Ritual Echo).

A tribute to Hurricane Gloria or how I lost my shadow in a whirlpool.

Showings and Awards: Voorhees Assembly Board, Douglass College, NJ, 1986; San Francisco Art Institute Film Festival, 1986; Berks Filmmakers, Reading, PA, 1986; San Francisco

Cinematheque, 1986; Zimmerli Art Museum, New Brunswick, NJ, 1986; Collective for Living Cinema, New York City, 1986.

PALAZZOLO, Tom

LABOR DAY: EAST CHICAGO (1979) 16mm 25 min. color/sound \$ 40 rental

"LABOR DAY: EAST CHICAGO is a documentary about a group of working-class Lions Club members on a holiday outing. There are overweight, doughy people in tank tops, kids in a bicycle decorating contest, a beauty pageant--a very kitschy situation, but, happily, the filmmaker isn't low enough to laugh at his subjects. Although he doesn't get too involved with these humble, unphotogenic East Chicagoans, Tom Palazzolo has a sensitive, observant camera eye, and the situation is very real to the viewer."--Ann Arbor Film Festival, University Newspaper

"A quite different view of Chicago is to be found in Tom Palazzolo's latest documentation of our city's celebratory gatherings: LABOR DAY: EAST CHICAGO. He focuses on the archetypal displays of traditional male and female prowess, boxing bouts and beauty contests, with the East Side Lions Club presiding over both. The outgoing beauty queens recites her tour of duty, which involved attending innumerable Lions Club banquets, chairing candy day at her high school, and taking part in a week-long drug seminar. She's proud to have been Miss East Chicago. Everyone hopes that all the folks will stick around and not abandon the old neighborhood on account of something euphemistically called 'racial'.

"The indisputable highlight of LABOR DAY: EAST CHICAGO is a beyond deadpan question-and-answer session between the Lions' MC and the prospective beauty queens, whose public poise and cultural conditioning are here put to the test. In these days of inflation, how do you feel about going Dutch Treat on a date? (She doesn't approve.) What activity should be established for young people here on the East Side? (Disco.) And so on. Palazzolo has always brought a respectful lens to bear on the most laughable and lamentable customs of Chicago's citizens, and this Labor Day cameo is no exception. The rest of the film consists of rather poignant observances of nearly extinct American customs (like the various contests for the kids) and rambling portraits of unremarkable summertime relaxation. There's an epilogue of a group of teenage friends vowing to stick together that echoes the tone of BREAKING AWAY. But the real virtue of the film is its study of the ideology of beauty, East Chicago style."--B. Ruby Rich, Chicago Reader

Award: Ann Arbor Film Festival.

IT'S THIS WAY AT DEEL FORD (1980)

16mm 15 min. color/sound \$ 20 rental

This film follows a film crew as they made a TV spot for a Ford new/used car dealer who (even though he is dressed in white) is not the kind of person you'd buy anything from. As the commercial is filmed, I also turn the camera on a salesman who is trying to unload a used car on this unsuspecting woman--hoping they will buy on time so he can charge them 17% interest.

PETROCHUK, Kon

MOOMOONS (1975) 16mm 25 min. color/sound \$ 25 rental

A film that is part documentary and part experimental collage as it presents information about modern technology and the processing of cows. It's more of a poetic barrage than journalistic examination of the nature of a meat-eating reality. Modern connections of lunar blood rites and technology are presented in collage sequences as well as insemination middle-men interviews and views. A film well received by Buddhists and Hindus.

See photo page 43.

EXPLODED VIEWS (1976) 16mm 9 min. b&w/sound \$ 15 rental

The comparative presentation of synch sound with multiple views of related images. Not narrative. Not experimental. Serene and refreshing.

SITUATIONS OF DISPLACEMENT (1977) 16mm 15 min. color/sound \$ 20 rental

A fictitious auto-biographical science-fiction film made up of eight episodes, each of which reflects a form of displacement--physical, emotional, intellectual, psychic, spiritual. Not a narrative film, but an abstract combination of situations which should produce a final displacement of sorts.

Images that don't make sense until seen together--and then seem to! I'm always just filming things that come to me out of the blue. And then I put them together in a definite personal order, as if they are concrete facts that work as stanzas in poetry, or maybe like scientific steps of self examination.

See photo page 43.

STRIPSFILM (1977) 16mm 13 min. color/sound \$ 15 rental

An experiment in multiple views of reality as seen from one space in time. Symbolic relationships can be formed from what might be considered a "cubist" influence in the making of images that work best when viewed and experienced without structured thoughts that use words in your brain.

Zip, zip, strip, strip--using simple matting technique of long strips of images that are multi-exposed in the camera.

Award: Nevada City Film Festival.

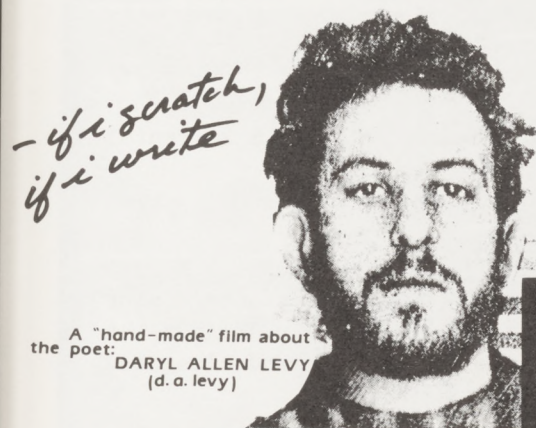
IF I SCRATCH, IF I WRITE (1982) 16mm 55 min. color/sound \$ 70 rental

A collection of interviews, locations, art, speculations, and poetry of and about poet d.a.



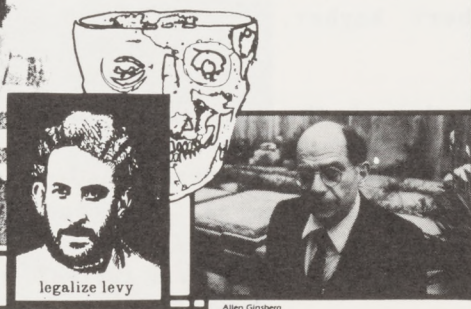
FRAME LINE by Gunvor Nelson

experimental · documentary information film



A "hand-made" film about the poet: **DARYL ALLEN LEVY** (d. a. levy)

• "The film started to grow with the first interview. It was like detective work. I felt like a journalist who has a series of events unfold before him and then realizes he understands more than any of the people he's talked to. But I'm not a journalist, nor detective. I wanted a film that was informational and experimental, in which the experience of Art came through as well as the story. And so the film grew, and I grew, as I watered it for a couple of years."—KP



legalize levy

Allen Ginsberg



25 MIN / 16mm

Films by Kon Petrochuk

levy who committed suicide at the age of 26. He was a very active poet and publisher for his short life. He was well known by poets throughout the world and is remembered by Allen Ginsberg in the film. The film is an organization of much diverse material that is made to flow like a poem reflecting levy's style and subsequent turmoil.

"The film raises questions of responsibility and freedom in America."--San Francisco Chronicle

"A film about poet d.a. levy that is a poem in itself."--Sinking Creek Film Celebration

Award: Sinking Creek Film Celebration.

See photo page 43.

ANABOLITE SEE (1984)

16mm

15 min. color/sound

\$ 20 rental

A conceptual view of the pointlessness of certain types of activities as perceived through montage and soundtracks. A Zen poem that compares itself to itself to the outside through actions that seem nonsense but then are not any more nonsense than that which perceives them. A nice film for looking at with good visuals and interesting sound that should lead to thinking without words. A film made from spontaneity and intuition with no concern for acceptance by the viewer, but hopefully for a "yes" from the viewer, then a "no" also, then a "why", then a "why not!".

PURPLE PIRATE BLUES (1985)

16mm

32 min. color/sound (on cassette) \$ 40 rental

A "hand-made" film that is a combination of found footage and copied off-of-screen footage of classic cheesecake Hollywood segments and hard core porn that has been developed negative in a bucket in the dark. The film is a serious exploration of a Karmic hell and is an "ordeal film". It is long and requires patience, but is an experience that is felt once the film is over. The sound track is on cassette and has synch instructions at its start. Good volume, and so good audio equipment, is important! The film moves quickly with repeating images that have been dyed purple, also in a bucket. The wild sound track is made to "float" with no hard-core synch. Back to basic projected experience!

RAYHER, Robert

ECLIPSED: STILL LIFE #4 (1985)

16mm

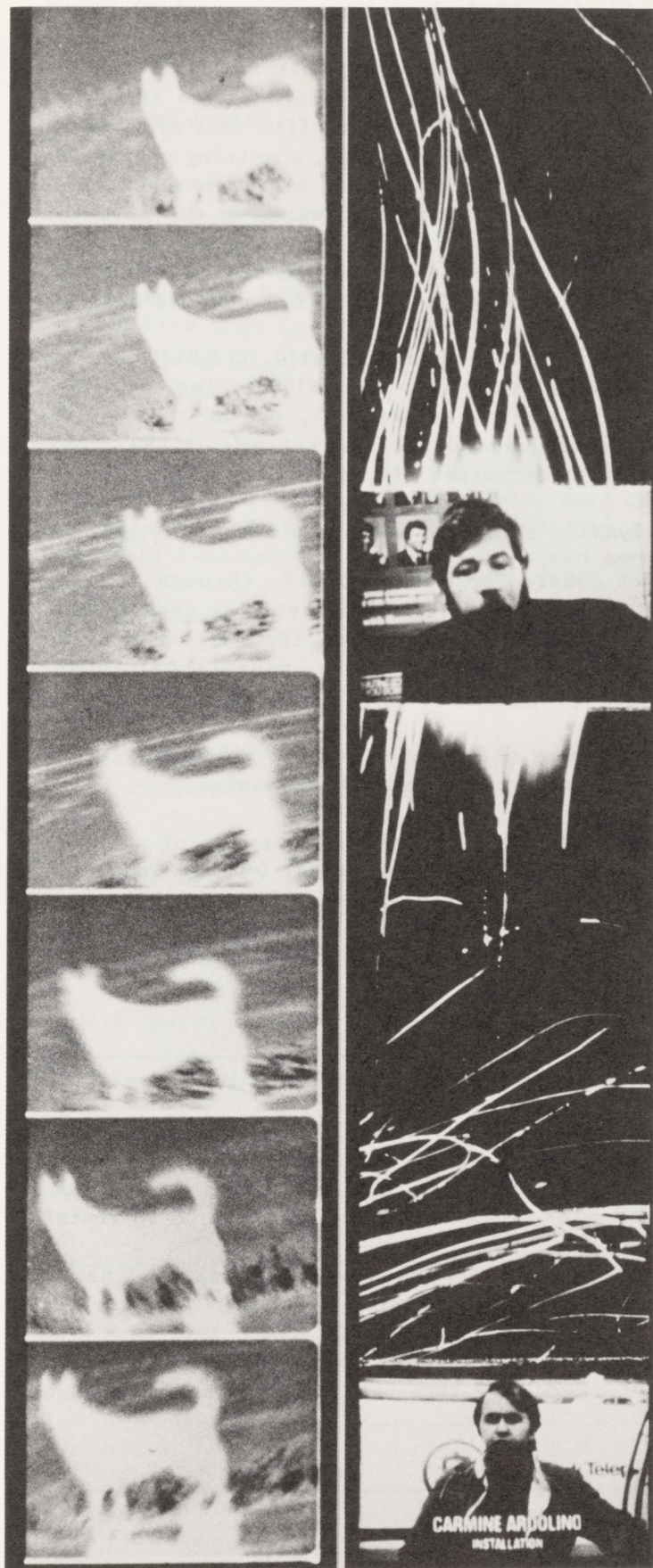
8 min. b&w/color/sound

\$ 20 rental

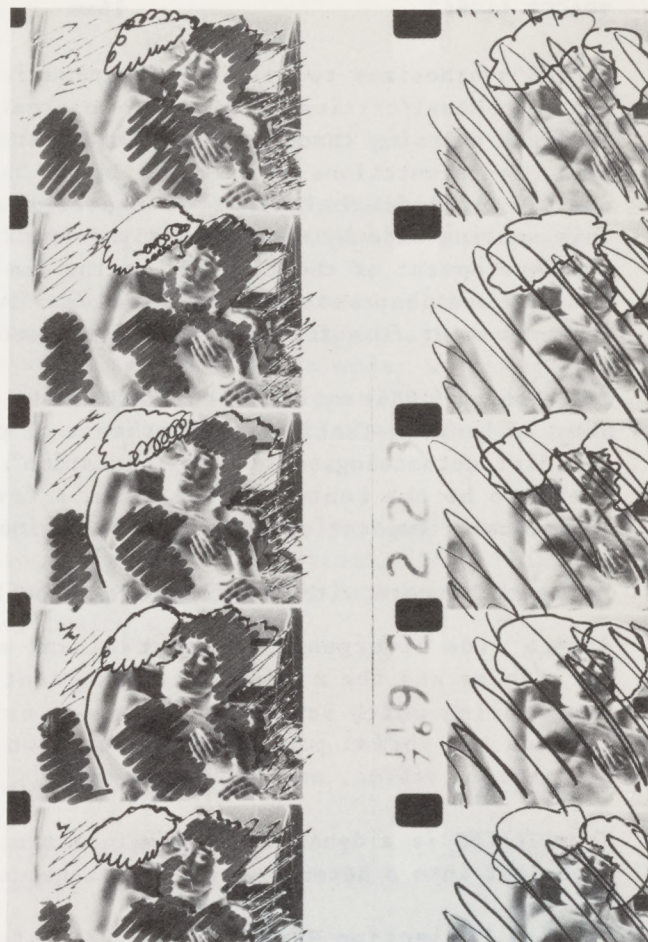
Conceived and realized by Robert Rayher. Sound Edit: Robert Rayher. Music: c1985 Yearwood/CAPAC.

ECLIPSED...is a structured journey through the territory of audio and visual overtones. Color flows creep up the screen, replaced instantaneously by other flows and flares of color. On the sound track we hear a prepared piano piece which draws the ear into the intense and elongated space of dense and powerful, yet subtle and ethereal, overtones.

"One perception must immediately and directly lead to a further perception."--Charles Olson



TRACES by Robert Rayher



SYNC TOUCH by Barbara Hammer

TRACES (1985)**16mm****63 min. b&w/color/silent****\$100 rental**

TRACES synthesizes two trains of cinematic thought--the imagist/poetic/abstract tradition and the conceptual/critical tradition--to create a formal yet lyrical work which traces the story of light coursing through the world. Inherent in the methodology of this film is a critique of media representations of life and light. Therefore TRACES is a composite, a setting one beside another of different kinds of representation: abstract, documentary, narrative and poetic. This setting side-by-side allows the spectator both the pleasure of engaging in the movement and development of the film and at the same time a critical purchase from which to assess the quality and deep seated intent (values) inherent in any of the individual representations. This movement from form to form is the overall shape of the film and the focus of its meaning.

In February (1986) my own film TRACES had its American premiere at Hallwalls. Slightly over an hour in length, TRACES is a synthesis of so-called personal (lyrical) filmmaking, collage, feminist methodologies and "appropriation". Depending who one speaks with, one of these forms seems to be the center of the film. A few people see beyond the limitations of their own individual viewpoint or interest and divine the synthetic nature of the project.

My major concern with the film was to build a dynamic structure which could not only accommodate a wide divergence of material and make it cohere, but which could, through editing strategies and the manipulation of quantity and quality of light, uncover the ideological structuring which is imposed upon our own personal worlds and the worlds foisted upon us through the social propaganda system, which includes T.V. commercials, educational films, documentary vision, and entertainment.

Thus TRACES is a dynamic, rushing movement through many different models of filmmaking which opens out into a heterogeneous simultaneous critique of personal and social vision.

Special Projection Notes: Project at 24fps. Project Reel Two through to the end of the Tail Academy Leader. There is a brief image at the end of the Tail Academy Leader of Reel Two which is an intergral part of the film. Please do not be fooled by the false ending which is very near the end of the film.

See photo pages 45 and 49.

RHEE, Ye Sook**XSPACE (1983)****16mm****4.5 min. color/sound****\$ 10 rental**

The man is asleep in a room. He wakes in a different room each time and wonders if he is dreaming. Does the room change or just the space in his imagination?

Awards: Bonn Experimental Film Festival, 1984; Athens International Film Festival, 1985; Ann Arbor Film Festival, 1985; Humbolt Film Festival, 1985; New York City Independent Film/Video Exposition, 1986.

SALVO, Calogero

LA GUAJIRA (1984)

16mm

58 min. color/sound

\$ 80 rental

Directed and Edited by Calogero Salvo. Cinematography: Martin Schaer. Produced by Dennis Schmeichler. In Guajiro and Spanish with English subtitles. Filmed in Colombia and Venezuela.

The Guajiros are a people who have survived in spite of the harsh elements of their desert environment and intervention of outside cultures. Through the centuries, the Guajiros, insight has enabled them to interpret the values and laws of those cultures in order to assure the perpetuation of their race. In this film, their weaving, pottery, mythology and ancient ceremonies are intermingled with the economic and socio-political realities existing in Latin America today.

Awards: Maracaibo Film Festival, Venezuela (Best Documentary, Best Script, and Best Sound), 1984; Merida Film Festival, Venezuela (Best Cinematography, Best Production), 1984; Finalist, American Film Festival, New York, 1985; American Indian Film Festival; Bay Area Filmmakers Showcase; Festival de Cine Indigena Latino Americano, Mexico City, 1985.

See photo page 21.

THREE BY THREE (1986)

16mm

82 min. color/sound

\$140 rental

Directed and Edited by Calogero Salvo. Cinematography, Martin Schaer. Music, Frank Harris and Maria Marquez. Produced by Dennis Schmeichler. Starring: Ricardo Isidro, Sharon Sodek and Wes Smith.

An experimental docudrama set in San Francisco, THREE BY THREE plays on two levels of consciousness by intertwining reality and illusion. Ricardo, a gay Cuban refugee, and his two American friends, Sharon and Wes, share their attitudes, prejudices and contrasting backgrounds through a series of video-taped documents punctuated by semi-dramatic sequences.

"Lucid fusion of video and film media."--Michael Neimark

"A visually arresting experimental docudrama."--New York Gay Film Festival

Award: Honorable Mention, Ann Arbor Film Festival, 1986.

See photo page 21.

SCHAAF, Russell

GENTLE HARVEST (THREE PERSONAL VIEWS OF FARMING)

16mm

20 min. color/sound

\$ 25 rental

Directed, photographed and edited by Russell Schaaf. Sound: Ben Pavalon. Assistant in production: Russell Michael Schaaf. Music by Richard Ashley and the Lamoine Valley String Band. The farmers were: The Hannings from Huntsville, Illinois; The Bartletts from Dallas City, Illinois; The Davis' from Dallas City, Illinois.

GENTLE HARVEST is a 20 minute documentary that deals with three family farmers in west-central Illinois, each of whom farm under 1000 acres of land. During the film, the farmers discuss how they came to settle in Illinois, the problems that have been developed from government regulations and programs, and what they feel the future holds for them. They also discuss the importance of the partnership between the husband and the wife, and their hope that they will be able to have something to leave their children.

" 'The film describes farming life in west central Illinois through the eyes of farmer families in the region', Schaaf said. 'I didn't want it to be like other contemporary farm films such as COUNTRY that just show suffering. I wanted it to indicate the conflict of love and hate farmers have for their land.'

"In his film, Schaaf talks with Glen and Mary Hanning, livestock and crop operation farmers...Jack and Sue Bartlett, corn producers...and Richard and Marilyn Davis, livestock and hog confinement farmers...

"Their farms and comments are featured in the film, which was funded by the College of Fine Arts Department of Art and Schaaf. The families interviewed had no script. They told the story in their own words..

" 'It is a way of life you have to enjoy,' Hanning said of the farm operation. 'The weather is your boss.'

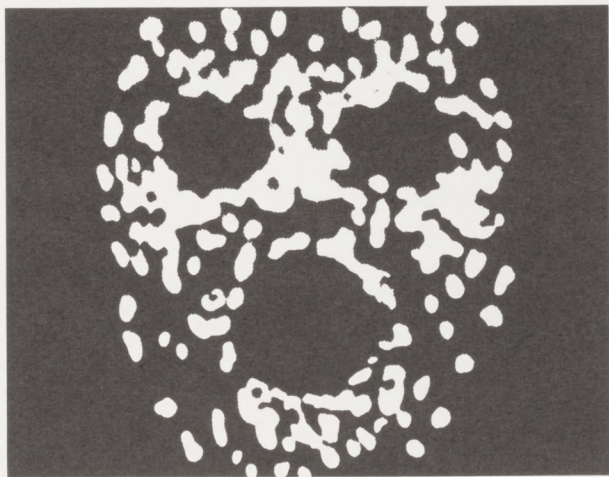
"The farmer families all had horror stories about people who had died or been maimed on the farm. But, at the same time, they told how they loved living where they do and doing what they do...

" 'Independence is important,' Davis said. 'Your home and family is right here and you can come in for one and one-half hours at lunch. Access to your family is priceless.'

"...The project began in the fall of 1984 when the Two Rivers Art Council opened a search for farm families interested in the film project. Schaaf interviewed several families and selected three for the film.

" 'We shot for two weeks during the fall and winter, following the families for a day or so and talking to them both on and off camera', Schaaf said. 'We edited 55 minutes of film into the final 20-minute production.' "--The Macomb Daily Journal

METAL DOGS OF INDIA by Chel White



HEART LIKE A LITTLE FIST

A FILM BY TED WHITE



"YOU CAN'T FORGET TO
KEEP YOUR CHILDHOOD WITH
YOU, ALL YOUR LIFE."



TRACES by Robert Rayher

SHARITS, Paul

WINTERCOURSE (1962) 16mm 12 min. b&w/silent (18fps) \$ 25 rental

Discovered in summer of 1985, of a set of "haiku-imagistic films" I did before coming to my characteristic style, as in RAY GUN VIRUS; I thought I'd destroyed all these pre-pure film, in about 1969-70, the time of my separation from my first marriage. The film concerns my marriage, which lasted 7 years; it was shot during its first year, when I was a painting student at the University of Denver. It is full of apprehensions, in a montage style which counterposes "opposites": sexuality and religion; seasonal opposites; hopefulness undercut by fears of eventual separation (the image of a statue of two women, arm in arm, reading a book). I find it visually and kinetically interesting, after all these years.

BAD BURNS (1982) 16mm 5 min. color/silent \$ 15 rental

Two reels of mis-takes in shooting part II of 3RD DEGREE. Film was loaded in camera improperly and the image slides about off-center and becomes blurred--creating some rather amusing and mysterious imagery. A made "found" object.

WHITE, Chel

WET (1984) 16mm 4.5 min. color/sound \$ 10 rental

Film and music by Chel White. Optical Printing Assistant: Sharon Sandusky. Production Assistant: Susan Navarre Chaney. Music Assistants: Dan Gediman and Sandy Hollis.

WET is a formal examination of the purely sensual aspects of film. It uses color, light and motion to create a subtle visual experience, while drawing on possible metaphors between the subconscious and its universal symbol, the sea.

"Noteworthy; creates a poetic aura around the solitary figure of a swimming woman."--P.G. Springer

Shown: Ann Arbor Film Festival, 1985; San Francisco Art Institute Film Festival, 1985; Experimental Film Festival, Chicago, 1985; Campus Network; "Image Union" WTTW, Chicago, 1985.

METAL DOGS OF INDIA (1985) 16mm 3.5 min. color/sound \$ 10 rental

Film and Music by Chel White.

METAL DOGS OF INDIA is a fast-paced collage of animated sequences, drawn directly onto the celluloid surface of the film. A highly interactive relationship is created between the images and the music, through varying degrees of synchronization. There are several themes which recur in the animated drawings; these include pictorial metamorphosis, industrialization, and the absurd.

Awards: CINE Golden Eagle, 1985; Athens International Film Festival, Golden Athena for Animation, 1985; Chicago International Film Festival, Silver Plaque, 1985; Sinking Creek Film Celebration, 1985; Humbolt Film Festival, 1985; Marin County Film Festival, 1985; Ann Arbor Film Festival, 1985; Kent State, 1985; Palo Alto Film Festival, 1985; San Francisco Art Institute Film Festival, 1986; Big Muddy Film Festival, 1986; Baltimore International Film Festival, 1986; Finalist in the American Film Festival and the USA Film Festival, 1986.

Both films are also available from the Film-Makers' Cooperative, New York.

See photo page 49.

WHITE, Ted

PAWKEDEE OF THE MIGHTY (1984) 16mm 5 min. b&w/sound \$ 5 rental

Frustrations of a mysterious child artist. An enigmatic delicacy, with Erik Satie piano music.

HEART LIKE A LITTLE FIST (1985) 16mm 5.5 min. b&w/sound \$ 10 rental

"I just don't see why it's so great to be grown up."

A longing remembrance of childhood and its peacefulness.

"...heartfelt and witty, with visualization that is fresh and assured."--Robert Hawk, Director, Film Arts Festival

Shown: Humbolt Film Festival; Palo Alto Film Festival; Film Arts Foundation Film Festival; Marin Film Festival.

See photo page 49.

Special Price: Both of the above films may be rented together for \$12.

WIEDEMANN, Dawn and Dick BLAU

TINTINNABULA (1986) 16mm 8 min. color/sound \$ 30 rental

Image/Sound: Dawn Wiedemann and Dick Blau. With Additional music by Pavel Burda, Joan La Barbara, and Yehuda Yannay.

Fairy tales. We improvised them one summer in a woods on the shore of Lake Michigan around an overgrown ruin--a place where mystery seemed to lurk. The original was shot on Super 8 and subsequently altered by means of optical printing. The tales were then woven into one another,

sound and image twined together, a dense underbrush filled with little treasures: from sunlit dreams to sullen demons. The effect lies somewhere between kaleidoscope and labyrinth. Twisting and turning through it all are the dozen "stories" that make up the film, stories whose glinting threads both form the larger pattern of the piece and lead to its conclusion.

ZOATES, Toby

THE THIEF OF SYDNEY (1984) 16mm 13 min. color/sound \$ 20 rental

Part animated/part live action science fiction musical based on Australian convict ballads, about a youth who dreams of winning against nightmare odds in spite of crime, drugs, unemployment and the threat of nuclear war, to a future where he can realize his potential.

Awards: Children's Panel A.T.O.M. Awards, Best Animation, Australia, 1984; Bronze Dragon for Script, Krakow International Short Film Festival, Poland, 1985; New York Educational Film Festival, 1985.

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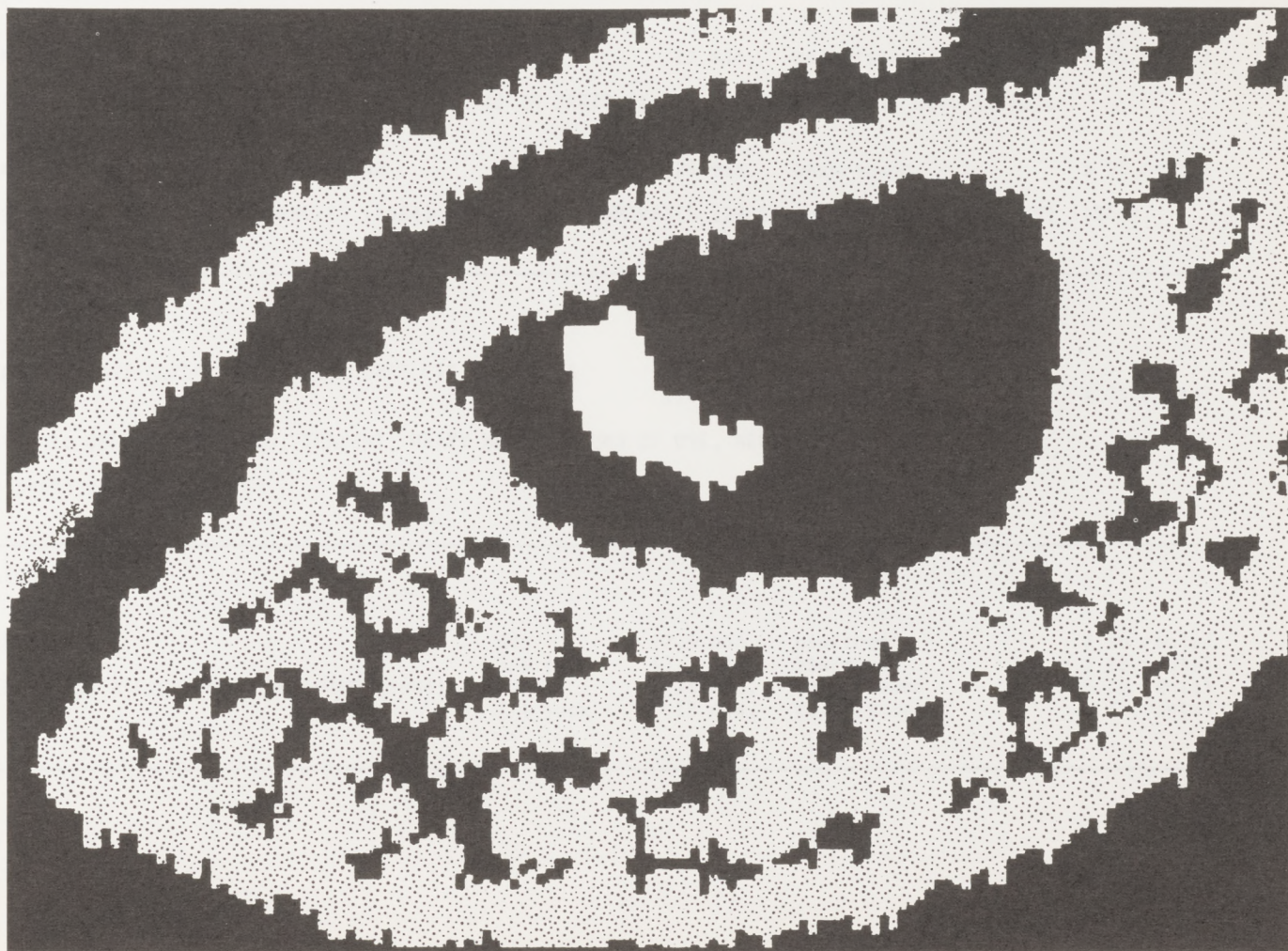
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Illustration by Chel White





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VIDEO TAPE RENTALS

The following titles are now currently available for rental in video-tape format. Please see Canyon Cinema Catalog 5, the Supplement to the Catalog, Update/1984, Update 1985/Index, or this volume for complete descriptions. Also please note that duplication of these tapes is prohibited by law.

ANGERAME, Dominic

FILMS OF DOMINIC ANGERAME: PART ONE VHS 27 min. color/sound \$ 35 rental

Contains: A TICKET HOME (1981), I'D RATHER BE IN PARIS (1982) and HONEYMOON IN RENO (1983).

FILMS OF DOMINIC ANGERAME: PART TWO VHS 25 min. b&ww/sound \$ 35 rental

Contains: VOYEURISTIC TENDENCIES (1984), PHONE/FILM PORTRAITS (1985), and HIT THE TURNPIKE! (1984).

BARTLETT, Scott

AMERICAN AVANT-GARDE FILM: SCOTT BARTLETT 1967-1976

VHS 110 min. color/sound \$ 75 rental

Contains: OFFON, MOON 1969, SERPENT, HEAVY METAL, SOUND OF ONE, MEDINA, and 1970.

See photo page 7.

FULTON, Robert

ALEPH (1982)	VHS	17.5 min.	b&w/sound	\$ 10 rental
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3/4 inch	17.5 min.	b&w/sound	\$ 15 rental
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WILDERNESS: A COUNTRY IN THE MIND (1984)	VHS	16 min.	color/sound	\$ 10 rental
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3/4 inch	16 min.	color/sound	\$ 15 rental
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GOLDSMITH, Silvianna

ORPHEUS UNDERGROUND (1975)	VHS	40 min.	color/sound	\$ 50 rental
LIL PICARD (1981)	VHS	30 min.	color/sound	\$ 50 rental
LIL PICARD, ART IS A PARTY (1975)	VHS	10 min.	color/sound	\$ 20 rental
MEXICO (1975)	VHS	10 min.	color/sound	\$ 20 rental
NIGHTCLUB, MEMORIES OF HAVANNA IN QUEENS (1975)	VHS	6 min.	color/sound	\$ 15 rental

IRWIN, James

NO FAMILY PICTURES (1983)	3/4 inch	22 min.	color/sound	\$ 25 rental
THE ROLE OF THE OBSERVER (1982)	3/4 inch	57 min.	color/sound	\$ 60 rental

NIGRIN, Albert Gabriel

AURELIA OR ECHO IN HER EYES: PART THREE (1985)	3/4 inch	12 min.	b&w/sound (stereo)	\$ 30 rental
EXPERIMENTAL FILMS BY ALBERT GABRIEL NIGRIN	3/4 inch	50 min.	color/sound (stereo)	\$ 70 rental

Contains: STRIPE TEASE, GRADIVA, and DOT 2 DOT/TETE A TETE.

SCHAAF, Russell

GENTLE HARVEST (THREE PERSONAL VIEWS OF FARMING)	3/4 inch	20 min.	color/sound	\$ 25 rental
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WALTER GUTMAN

1903

"WHAT DO YOU DO WITH AMAZEMENT?"

1986



WALTER GUTMAN

1983 "WHAT DO YOU DO WITH AMATEURS?" 1983

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FILMS AND TAPES FOR SALE

The following titles are currently available for sale through Canyon Cinema. Formats are either 16mm, 8mm or Video-Tape Recordings as indicated. Please see Canyon Cinema Catalog #5; the Supplement to the Catalog; Update 1984; Update 1985/Index or the front of this volume for complete descriptions for these titles.

ANGERAME, Dominic

FILMS OF DOMINIC ANGERAME: PART ONE VHS 27 min. color/sound \$ 50 sale

Contains: A TICKET HOME (1981), I'D RATHER BE IN PARIS (1982) and HONEYMOON IN RENO (1983).

FILMS OF DOMINIC ANGERAME: PART TWO VHS 25 min. b&w/sound \$ 50 sale

Contains: VOYEURISTIC TENDENCIES (1984); PHONE/FILM PORTRAITS (1985); HIT THE TURNPIKE! (1984).

Special Price: The above two programs may be purchased for a special price of \$75.

BARTLETT, Scott

GREENFIELD (1977)	16mm	14 min.	color/sound	\$	250	sale
HEAVY METAL (1979)	16mm	12 min.	color/sound	\$	250	sale
LOVEMAKING (1971)	16mm	13 min.	color/sound	\$	300	sale
MAKING OFFON (1981)	16mm	18 min.	color/sound	\$	250	sale
MAKING SERPENT (1980)	16mm	32 min.	color/sound	\$	500	sale
MEDINA (1972)	16mm	15 min.	color/sound	\$	300	sale
METANOMEN (1966)	16mm	8 min.	b&w/sound	\$	200	sale
MOON 69 (1969)	16mm	15 min.	color/sound	\$	300	sale
1970 (1972)	16mm	30 min.	color/sound	\$	500	sale
OFFON (1968)	16mm	10 min.	color/sound	\$	250	sale
SERPENT (1971)	16mm	15 min.	color/sound	\$	350	sale
SOUND OF ONE (1976)	16mm	12 min.	color/sound	\$	250	sale

Package Prices: 1970 and MOON 69, \$650; OFFON and MAKING OFFON, \$400; SERPENT and MAKING SERPENT, \$650.

BEESON, Coni

UNFOLDING	VHS	16 min.	b&w/sound	\$ 125	sale
WOMEN	VHS	13 min.	color/sound	\$ 125	sale

BLANK, Les

ALWAYS FOR PLEASURE (1978)	VHS/BETA	58 min.	color/sound	\$ 99.95	sale
THE BLUES ACCORDIN' TO LIGHTNIN' HOPKINS (1968)	VHS/BETA	31 min.	color/sound	\$ 89.95	sale
BURDEN OF DREAMS ((1982)	VHS/BETA	94 min.	color/sound	\$ 119.95	sale
CHULAS FRONTERAS (1976)	VHS/BETA	58 min.	color/sound	\$ 99.95	sale
DEL MERO CORAZON (1979)	VHS/BETA	28 min.	color/sound	\$ 89.95	sale
DRY WOOD (1973)	VHS/BETA	37 min.	color/sound	\$ 99.95	sale
GARLIC IS AS GOOD AS TEN MOTHERS (1980)	VHS/BETA	51 min.	color/sound	\$ 99.95	sale
GARLIC IS AS GOOD AS TEN MOTHERS--SHORT VERSION (1980)	VHS/BETA	30 min.	color/sound	\$ 89.95	sale
HOT PEPPER (1973)	VHS/BETA	54 min.	color/sound	\$ 99.95	sale
SPEND IT ALL (1971)	VHS/BETA	40 min.	color/sound	\$ 99.95	sale
SPROUT WINGS AND FLY (1983)	VHS/BETA	30 min.	color/sound	\$ 89.95	sale
A WELL SPENT LIFE (1971)	VHS/BETA	44 min.	color/sound	\$ 99.95	sale
WERNER HERZOG EATS HIS SHOE (1980)	VHS/BETA	20 min.	color/sound	\$ 89.95	sale

Special Note: The above titles are also available in 3/4 tape. Please contact Canyon Cinema for prices.

BRAKHAGE, Stan

ABSENCE (1976)	S8mm	8 min.	color/silent	\$ 180.00	sale
THE ACT OF SEEING WITH ONE'S OWN EYES (1971)	16mm	32 min.	color/silent	\$ 673.40	sale
AFTERMATH (1981)	16mm	8 min.	color/silent	\$ 215.80	sale
AIRS (1976)	S8mm	20 min.	color/silent	\$ 409.20	sale
ANGELS' (1971)	16mm	2 min.	color/silent	\$ 72.80	sale
THE ANIMALS OF EDEN AND AFTER (1970)	16mm	35 min.	color/silent	\$ 767.00	sale
ANTICIPATION OF THE NIGHT (1958)	16mm	42 min.	color/silent	\$ 936.00	sale
AQUARIEN (1974)	16mm	5 min.	color/silent	\$ 67.60	sale
ARABIC 1 (1980)	16mm	5.5 min.	color/silent	\$ 86.00	sale
ARABIC 2 (1980)	16mm	7 min.	color/silent	\$ 111.00	sale
ARABIC 3 (1980)	16mm	10.5 min.	color/silent	\$ 172.00	sale
ARABIC 4 (1981)	16mm	10 min.	color/silent	\$ 83.00	sale
ARABIC 5 (1981)	16mm	5 min.	color/silent	\$ 159.00	sale
ARABIC 6 (1981)	16mm	11 min.	color/silent	\$ 191.00	sale
ARABIC 7 (1981)	16mm	11 min.	color/silent	\$ 197.00	sale
ARABIC 8 (1981)	16mm	7 min.	color/silent	\$ 114.00	sale
ARABIC 9 (1981)	16mm	12 min.	color/silent	\$ 215.00	sale
ARABIC 0 + 10 (1981)	16mm	32 min.	color/silent	\$ 527.00	sale
ARABIC 11 (1981)	16mm	10.5 min.	color/silent	\$ 174.00	sale
ARABIC 12 (1981)	16mm	27 min.	color/silent	\$ 442.00	sale
ARABIC 13 (1981)	16mm	5 min.	color/silent	\$ 78.00	sale
ARABIC 14 (1981)	16mm	5.5 min.	color/silent	\$ 93.00	sale
ARABIC 15 (1981)	16mm	7.5 min.	color/silent	\$ 130.00	sale
ARABIC 16 (1981)	16mm	8.5 min.	color/silent	\$ 150.00	sale
ARABIC 17 (1981)	16mm	8 min.	color/silent	\$ 172.00	sale
ARABIC 18 (1981)	16mm	8.5 min.	color/silent	\$ 166.00	sale
ARABIC 19 (1981)	16mm	9 min.	color/silent	\$ 209.00	sale
@ (1979)	16mm	6 min.	color/silent	\$ 145.00	sale
BIRD (1978)	16mm	4 min.	color/silent	\$ 86.45	sale
BLUE MOSES (1962)	16mm	11 min.	b&w/sound	\$ 208.00	sale
BURIAL PATH (1978)	16mm	15 min.	color/silent	\$ 208.00	sale
CASWALLON TRILOGY (1986)	16mm	10 min.	color/sound/silent	\$ 240.00	sale
CENTRE (1978)	16mm	13 min.	color/silent	\$ 235.30	sale
CLANCY (1974)	16mm	4.5 min.	color/silent	\$ 101.40	sale

CREATION (1979)	16mm	17 min.	color/silent	\$ 409.50	sale
DAYBREAK AND WHITEYE (1957)	16mm	8 min.	b&w/sound	\$ 176.80	sale
THE DEAD (1960)	16mm	11 min.	color/silent	\$ 280.80	sale
DESERT (1976)	S8mm	11 min.	color/silent	\$ 270.00	sale
DESISTFILM (1954)	16mm	7 min.	b&w/sound	\$ 169.00	sale
DEUS EX (1971)	16mm	35 min.	color/silent	\$ 682.30	sale
DOG STAR MAN: COMPLETE SET	16mm	78 min.	color/silent	\$1,677.00	sale
DOG STAR MAN: PART I (1962)	16mm	30 min.	color/silent	\$ 695.50	sale
DOG STAR MAN: PART II (1963)	16mm	7 min.	color/silent	\$ 182.00	sale
DOG STAR MAN: PART III (1964)	16mm	11 min.	color/silent	\$ 312.00	sale
DOG STAR MAN: PART IV (1964)	16mm	5 min.	color/silent	\$ 182.00	sale
DOG STAR MAN: PRELUDE (1961)	16mm	25 min.	color/silent	\$ 630.50	sale
THE DOMAIN OF THE MOMENT (1977)	16mm	18 min.	color/silent	\$ 336.70	sale
DOMINION (1974)	16mm	4 min.	color/silent	\$ 114.40	sale
DOOR (1971)	16mm	2 min.	color/silent	\$ 58.50	sale
THE DREAM, N.Y.C., THE RETURN, THE FLOWER (1976)	S8mm	24.5 min.	color/silent	\$ 462.00	sale
DUPLICITY (1978)	16mm	23 min.	color/silent	\$ 526.50	sale
DUPLICITY II (1978)	16mm	20 min.	color/silent	\$ 353.60	sale
DUPLICITY III (1980)	16mm	30 min.	color/silent	\$ 548.00	sale
EGYPTIAN SERIES (1983)	16mm	17 min.	color/silent	\$ 457.00	sale
EYES (1971)	16mm	35 min.	color/silent	\$ 737.10	sale
FIFTEEN SONG TRAITS (1967-1986)	16mm	47 min.	color/silent	\$ 595.80	sale
FIRE OF WATERS (1965)	16mm	10 min.	b&w/sound	\$ 171.60	sale
FLESH OF MORNING (1956-1986)	16mm	25 min.	color/silent	\$ 364.00	sale
FLIGHT (1974)	16mm	5.5 min.	color/silent	\$ 126.10	sale
FOX FIRE CHILD WATCH (1971)	16mm	3 min.	color/silent	\$ 72.80	sale
GADFLIES (1976)	S8mm	12.5 min.	color/silent	\$ 288.00	sale
THE GARDEN OF EARTHLY DELIGHTS (1981)	16mm	2.5 min.	color/silent	\$ 68.00	sale
THE GOVERNOR (1977)	16mm	60 min.	color/silent	\$1,248.00	sale
HELL SPIT FLEXION (1983)	16mm	1 min.	color/silent	\$ 82.00	sale
"HE WAS BORN, HE SUFFERED, HE DIED" (1974)	16mm	7.5 min.	color/silent	\$ 179.40	sale
HIGHS (1976)	S8mm	16.5 min.	color/silent	\$ 150.00	sale
THE HORSEMAN, THE WOMAN, AND THE MOTH (1968)	16mm	26 min.	color/silent	\$ 457.60	sale
HYMN TO HER (1974)	16mm	2.5 min.	color/silent	\$ 85.80	sale
IN BETWEEN (1955)	16mm	10 min.	color/sound	\$ 247.00	sale
JANE (1985)	16mm	13 min.	color/silent	\$ 304.20	sale
LOVING (1957)	16mm	6 min.	color/silent	\$ 136.50	sale
THE MACHINE OF EDEN (1970)	16mm	14 min.	color/silent	\$ 312.00	sale
MADE MANIFEST (1980)	16mm	12 min.	color/silent	\$ 252.00	sale
MOTHLIGHT (1963)	16mm	4 min.	color/silent	\$ 124.80	sale
MURDER PSALM (1981)	16mm	16 min.	color/silent	\$ 422.50	sale
NIGHTCATS (1956)	16mm	8 min.	color/silent	\$ 241.80	sale
NIGHTMARE SERIES (1978)	16mm	20 min.	color/silent	\$ 481.00	sale
NODES (1981)	16mm	3 min.	color/silent	\$ 84.50	sale
OH LIFE, A WOE STORY, THE A-TEST NEWS (1963)	16mm	5 min.	b&w/silent	\$ 78.00	sale
OTHER (1980)	16mm	3 min.	color/silent	\$ 78.65	sale
PASHT (1965)	16mm	5 min.	color/silent	\$ 136.50	sale
THE PEACEABLE KINGDOM (1971)	16mm	8 min.	color/silent	\$ 184.60	sale
THE PRESENCE (1972)	16mm	3.5 min.	color/silent	\$ 97.50	sale
THE PROCESS (1972)	16mm	13.5 min.	color/silent	\$ 218.40	sale
PURITY AND AFTER (1978)	16mm	5 min.	color/silent	\$ 110.50	sale
REFLECTIONS ON BLACK (1955)	16mm	12 min.	b&w/sound	\$ 202.80	sale
REMBRANDT, ETC., AND, JANE (1976)	S8mm	17.5 min.	color/silent	\$ 342.00	sale
THE RIDDLE OF LUMEN (1972)	16mm	17 min.	color/silent	\$ 349.70	sale
<u>THE ROMAN NUMERAL SERIES:</u>					
I (1979)	16mm	6 min.	color/silent	\$ 143.00	sale
II (1979)	16mm	9 min.	color/silent	\$ 185.25	sale
III (1980)	16mm	2 min.	color/silent	\$ 58.50	sale
IV (1980)	16mm	2 min.	color/silent	\$ 60.45	sale
V (1980)	16mm	3 min.	color/silent	\$ 81.25	sale
VI (1980)	16mm	13 min.	color/silent	\$ 243.25	sale
VII (1980)	16mm	5 min.	color/silent	\$ 118.30	sale
VIII (1980)	16mm	4 min.	color/silent	\$ 95.55	sale
IX (1980)	16mm	2 min.	color/silent	\$ 273.00	sale

BRAKHAGE, Stan (cont.)

RR (1981)	16mm	8 min.	color/silent	\$ 215.00 sale
SALOME (1980)	16mm	3 min.	color/silent	\$ 58.50 sale
SCENES FROM UNDER CHILDHOOD SECTION #1 (1967)	16mm	25 min.	color/sound	\$ 811.50 sale
SCENES FROM UNDER CHILDHOOD SECTION #1 (1967)	16mm	25 min.	color/silent	\$ 767.00 sale
SCENES FROM UNDER CHILDHOOD SECTION #2 (1969)	16mm	40 min.	color/silent	\$1,157.00 sale
SCENES FROM UNDER CHILDHOOD SECTION #3 (1969)	16mm	25 min.	color/silent	\$ 767.00 sale
SCENES FROM UNDER CHILDHOOD SECTION #4 (1970)	16mm	45 min.	color/silent	\$1,157.00 sale
SEXUAL MEDITATION: FAUN'S ROOM, YALE (1972)	16mm	3 min.	color/silent	\$ 65.00 sale
SEXUAL MEDITATION: HOTEL (1972)	16mm	8 min.	color/silent	\$ 143.00 sale
SEXUAL MEDITATION #1: MOTEL (1980)	16mm	6 min.	color/silent	\$ 132.00 sale
SEXUAL MEDITATION: OFFICE SUITE (1972)	16mm	4 min.	color/silent	\$ 78.00 sale
SEXUAL MEDITATION: OPEN FIELD (1972)	16mm	8 min.	color/silent	\$ 156.00 sale
SEXUAL MEDITATION: ROOM WITH VIEW (1972)	16mm	4 min.	color/silent	\$ 84.50 sale
THE SHORES OF PHOS: A FABLE (1972)	16mm	10 min.	color/silent	\$ 244.40 sale
SHORT FILMS 1-10 (1975)	16mm	40 min.	color/silent	\$ 868.40 sale
SHORT FILMS (1976)	16mm	25 min.	color/silent	\$ 461.50 sale
SINCERITY I (1973)	16mm	27 min.	color/silent	\$ 608.40 sale
SINCERITY II (1975)	16mm	40 min.	color/silent	\$ 848.90 sale
SINCERITY III (1978)	16mm	35 min.	color/silent	\$ 871.00 sale
SINCERITY IV (1980)	16mm	40 min.	color/silent	\$ 864.50 sale
SINCERITY V (1980)	16mm	45 min.	color/silent	\$ 946.00 sale
SIRIUS REMEMBERED (1959)	16mm	12 min.	color/silent	\$ 312.00 sale
SKEIN (1974)	16mm	5 min.	color/silent	\$ 123.50 sale
SKETCHES (1976)	8mm	9 min.	color/silent	\$ 211.20 sale
SLUICE (1978)	16mm	6 min.	b&w/silent	\$ 89.70 sale
SOL (1974)	16mm	4 min.	color/silent	\$ 119.60 sale
SONGS 1-7 (1966/1980)	16mm	28 min.	color/silent	\$ 402.00 sale
SONGS 8-14 (1966/1980)	16mm	30 min.	color/silent	\$ 504.00 sale
SONGS 16-22 (1966/1984)	16mm	49 min.	color/silent	\$ 592.80 sale
SONGS 24-26 (1966/1984)	16mm	14.5 min.	color/silent	\$ 285.60 sale
THE STARS ARE BEAUTIFUL (1974)	16mm	19 min.	color/silent	\$ 477.10 sale
STAR GARDEN (1974)	16mm	22 min.	color/silent	\$ 494.00 sale
THE TEXT OF LIGHT (1974)	16mm	71 min.	color/silent	\$1,209.00 sale
THIGHLINE LYRE TRIANGULAR (1961)	16mm	5 min.	color/silent	\$ 182.00 sale
THOT-FAL'N (1978)	16mm	9 min.	color/silent	\$ 273.00 sale
THREE FILMS: BLUEWHITE, BLOOD'S TONE, VEIN (1965)	16mm	10 min.	color/silent	\$ 280.80 sale
TORTURED DUST PART 1 (1984)	16mm	23 min.	color/silent	\$ 565.00 sale
TORTURED DUST PART 2 (1984)	16mm	22 min.	color/silent	\$ 534.00 sale
TORTURED DUST PART 3 (1984)	16mm	24 min.	color/silent	\$ 600.00 sale
TORTURED DUST PART 4 (1984)	16mm	22 min.	color/silent	\$ 600.00 sale
TRAGOEDIA (1976)	16mm	35 min.	color/silent	\$ 825.50 sale
TRIO (1976)	8mm	6.5 min.	color/silent	\$ 168.00 sale
23RD PSALM BRANCH: PART I (1966/1978)	16mm	30 min.	color/silent	\$ 980.40 sale
23RD PSALM BRANCH: PART II (1966/1978)	16mm	30 min.	color/silent	\$ 525.60 sale
TWO: CREELEY/MCCLURE (1965)	16mm	5 min.	color/silent	\$ 84.50 sale
UNCONSCIOUS LONDON STRATA (1982)	16mm	22 min.	color/silent	\$ 573.00 sale
THE WAY TO SHADOW GARDEN (1954)	16mm	10 min.	b&w/sound	\$ 191.10 sale
WEDLOCK HOUSE: AN INTERCOURSE (1959)	16mm	11 min.	color/silent	\$ 159.90 sale
THE WEIR-FALCON SAGA (1970)	16mm	30 min.	color/silent	\$ 676.00 sale
WESTERN HISTORY (1971)	16mm	8 min.	color/silent	\$ 200.20 sale
WINDOW (1976)	8mm	10.5 min.	color/silent	\$ 216.00 sale
WINDOW WATER BABY MOVING (1959)	16mm	12 min.	color/silent	\$ 369.20 sale
THE WOLD SHADOW (1972)	16mm	2.5 min.	color/silent	\$ 80.60 sale
THE WONDER RING (1955)	16mm	6 min.	color/silent	\$ 187.20 sale



BRUCE CONNER FILMS: I

TEN SECOND FILM

A promotional film for
The New York Film Festival

PERMIAN STRATA

Geological phenomena re-examined

MONGOLOID

Music by DEVO

AMERICA IS WAITING

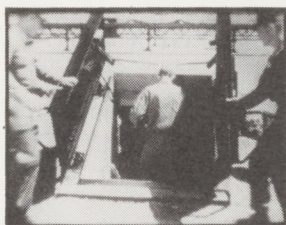
Music by David Byrne and Brian Eno

A MOVIE

24 minutes



The Films of Bruce Conner on Video Cassettes: I and II



CANYON CINEMA

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San Francisco, California 94107
(415) 626-2255



\$75 each plus tax

Tapes will be VHS unless you request BETA. California sales tax = \$4.88.
There is a \$7.00 shipping and handling charge for one cassette, \$10.00 for two.
These cassettes are for home use only and they may not be rented, copied, shown
in public performance or audio-visual use without an authorized contract.



BRUCE CONNER FILMS: II

BREAKAWAY

A song and dance by Toni Basil

VIVIAN

Mona Lisa amused Vivian Kurz

THE WHITE ROSE

Jay De Feo's painting removed
by Angelic Hosts

MARILYN TIMES FIVE

The eternal mirror image of
Marilyn Monroe

29 minutes



• b&w/ sound	\$ 150	sale
• b&w/ sound	\$ 175	sale
• b&w/ sound	\$ (inquire)	
• b&w/ sound	\$ 300	sale
• b&w/ sound	\$ 150	sale
• b&w/ sound	\$ 150	sale
• b&w/ sound	\$ 300	sale
• sepia/ sound	\$ 175	sale
• sepia/ sound	\$ 175	sale

b&w/sound \$ 75 sal

D (1977), AMERICA IS WAITING (1982),

b&w/sound \$ 75 sal

MARILYN TIMES FIVE (1973).

"for home use only". Those interested in
Carnegie Cinema

color/sound	\$ 40	sale
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.	color/sound	\$ 250	sal
.	color/sound	\$ 250	sal
.	color/sound	\$ 400	sal
.	color/sound	\$ 100	sal
.	color/sound	\$ 200	sal
.	color/sound	\$ 100	sal

.	color/sound	\$ 150	sale
.	color/sound	\$ 150	sale
.	color/sound	\$ 50	sale
.	color/sound	\$ 50	sale
	color/sound	\$ 50	sale

GUTMAN, Walter

See photo page 57.

THE EROTIC SIGNAL (1978)	VHS	54 min.	color/sound	\$ 50	sale
SAPPHO (1979)	VHS	44.5 min.	color/sound	\$ 60	sale
CLOTHED IN MUSCLE: A DANCE OF THE BODY (1981)	VHS	37 min.	color/sound	\$ 40	sale

Special Package:

CIRCUS GIRLS (1970); IT HAPPENED IN SARASOTA (1980); KAY ROSAIRE AND HER LIONS (1977)	VHS	59 min.	color/sound	\$ 60	sale
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Special Note: The above titles are available in Beta format upon request only.**KNOWLAND, Bill**

EXCERPT FROM THE UNDERTOW	S8mm	3 min.	color/sound	\$ 50	sale
FREEFORM	16mm	16 min.	color/sound	\$ 240	sale
	3/4 inch	16 min.	color/sound	\$ 100	sale
IMPLOSIONS	16mm	8 min.	color/sound	\$ 150	sale
	3/4 inch	8 min.	color/sound	\$ 75	sale
UNDERTOW	16mm	15 min.	color/sound	\$ 225	sale
	3/4 inch	15 min.	color/sound	\$ 100	sale

LEBRUN, DAVID

TANKA	16mm	9 min.	color/sound	\$ 200	sale
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METZGAR, Eric

ABRAXAS (1969)	3/4 inch	9 min.	b&w/color/sound	\$ 50	sale
AUNT ROSE'S HOUSE (1984)	3/4 inch	5 min.	b&w/color/sound	\$ 50	sale
GYPSIES, THE OTHER AMERICANS (1975)	3/4 inch	50 min.	b&w/color/sound	\$ 300	sale
TIME RIVER (1971)	3/4 inch	9 min.	b&w/sound	\$ 50	sale

NELSON, Gunvor

See photo page 43.

BEFORE NEED (1979)	16mm	75 min.	color/sound	\$ 980	sale
FOG PUMAS (1967)	16mm	25 min.	color/sound	\$ 600	sale
KIRSA NICHOLINA (1969)	16mm	16 min.	color/sound	\$ 300	sale
MOONS POOLS (1973)	16mm	15 min.	color/sound	\$ 340	sale
MY NAME IS OONA (1969)	16mm	10 min.	b&w/sound	\$ 350	sale
RED SHIFT (1984)	16mm	50 min.	b&w/sound	\$1,300	sale
SCHMEERGUNTZ (1966)	16mm	15 min.	b&w/sound	\$ 440	sale
TAKE OFF (1972)	16mm	10 min.	b&w/sound	\$ 350	sale
TROLLSTENEN (1973-1976)	16mm	120 min.	color/sound	\$1,600	sale

NIGRIN, Albert Gabriel

GRADIVA--A FILM TRILOGY VHS 48 min. b&w/color/sound \$ 50 sale

Special Note: Contains STRIPE TEASE, GRID/LOCK/WED/LOCK, and GRADIVA.

EXPERIMENTAL FILMS BY ALBERT GABRIEL NIGRIN

VHS 62 min. color/sound \$ 100 sale

Special Note: Contains STRIPE TEASE, GRADIVA, DOT 2 DOT/TETE A TETE, and AURELIA.

PALAZZOLO, Tom

CALIGARI'S CURE (1982) VHS 70 min. color/sound \$ 100 sale

SCHAAF, William

GENTLE HARVEST (THREE PERSONAL VIEWS OF FARMING)

16mm 20 min. color/sound \$ 170 sale
VHS 20 min. color/sound \$ 25 sale

Special Note: The above title is also available for sale in 3/4 tape and Beta for \$45.

WALSH, Jack

WORKING CLASS CHRONICLE (1985) 3/4 inch 45 min. color/sound \$ 250 sale



Illustration by Tom Palazzolo

WILLIAM, FREDERICK

WILLIAM, FREDERICK

1871

WILLIAM, FREDERICK

1871



WILLIAM, FREDERICK

RENTAL PRICE CHANGES

The following film titles, which were listed in our previous publications, have changed rental fees. Listed below are the current rental fees for these films.

GUTMAN, Walter

THE ADORATION OF SUZY (1969)	16mm	16 min.	color/silent	\$ 32 rental
BOLEX	16mm	11.5 min.	color/sound	\$ 23 rental
CIRCUS GIRLS (1970)	16mm	30 min.	color/sound	\$ 57 rental
CLOTHED IN MUSCLE--A DANCE OF THE BODY (1981)	16mm	37 min.	color/sound	\$ 74 rental
THE EROTIC SIGNAL (1978)	16mm	50 min.	color/sound	\$100 rental
HANDS DOWN (1983)	16mm	6 min.	color/silent	\$ 12 rental
IT HAPPENED IN SARASOTA (1980)	16mm	18 min.	color/sound	\$ 38 rental
KAY ROSAIRE & HER LIONS (1977)	16mm	11 min.	color/sound	\$ 23 rental
SAPPHO (1979)	16mm	50 min.	color/sound	\$ 89 rental

HALLINGER, David

GEORGE KUCHAR: THE COMEDY OF THE UNDERGROUND (1982)	16mm	66 min.	color/sound	\$ 75 rental
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NELSON, Gunvor

FOG PUMAS (1967)	16mm	25 min.	color/sound	\$ 35 rental
RED SHIFT (1984)	16mm	50 min.	color/sound	\$ 70 rental
SCHMEERGUNTZ (1966)	16mm	15 min.	color/sound	\$ 25 rental

SCHNEEMANN, Carolee

FUSES (1964-1967)	16mm	22 min.	color/silent	\$ 55 rental
PLUMB LINE (1968-1972)	16mm	18 min.	color/sound	\$ 45 rental

SHARITS, Paul

APPARENT MOTION (1975)	16mm	30 min.	color/silent	\$ 60 rental
EPILEPTIC SEIZURE COMPARISON (1976)	16mm	26.5 min.	color/sound	\$ 65 rental
S:TREAM:S:S:ECTION:S:SECTION:S:S:ECTIONED	16mm	42 min.	color/sound	\$ 85 rental
T,O,U,C,M,I,N,G (1968)	16mm	12 min.	color/sound	\$ 30 rental

WALSH, Jack

WORKING CLASS CHRONICLE (1985)	16mm	b&w/color/sound	\$ 75 rental
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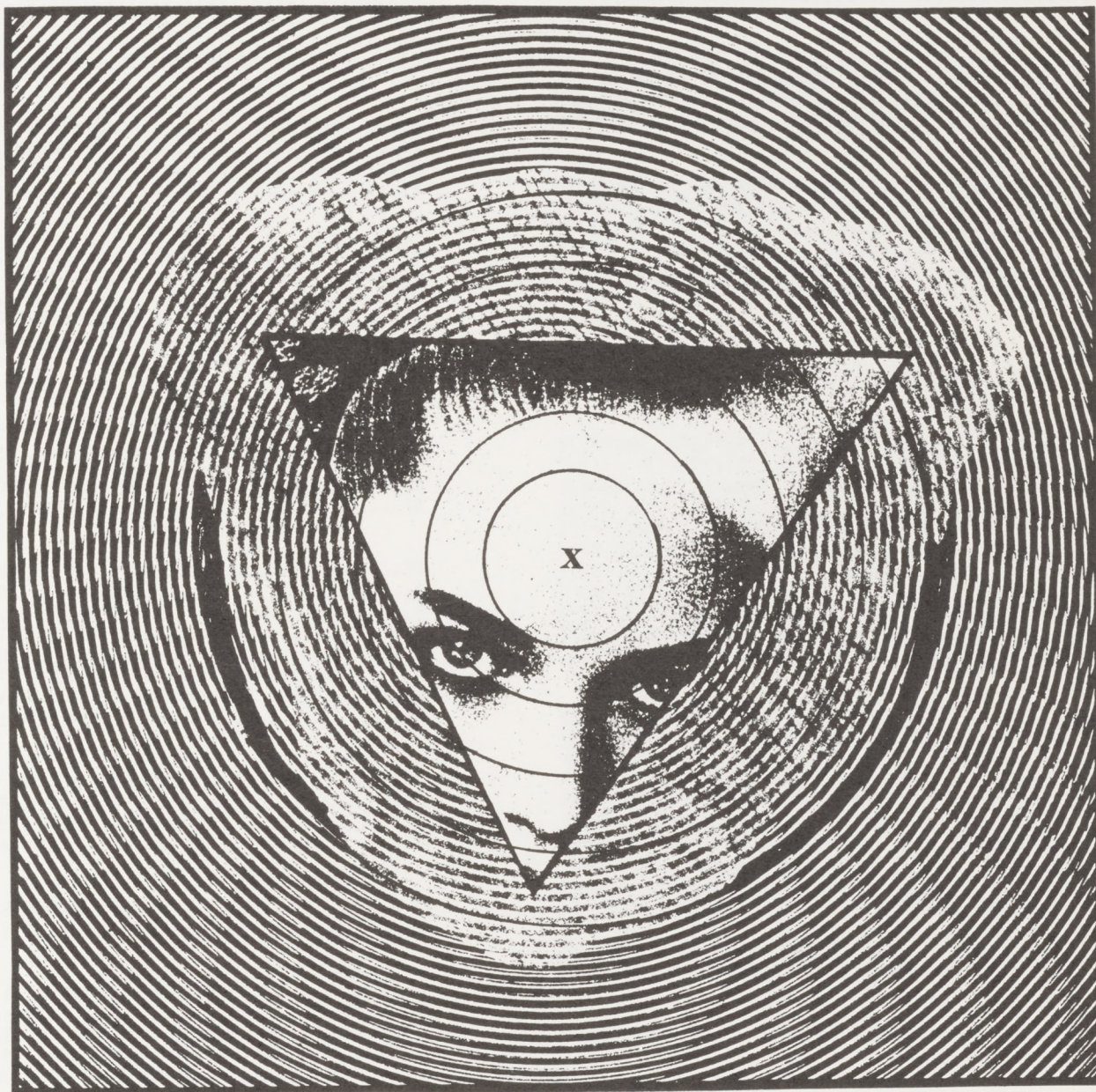


Illustration by Albert Gabriel Nigrin

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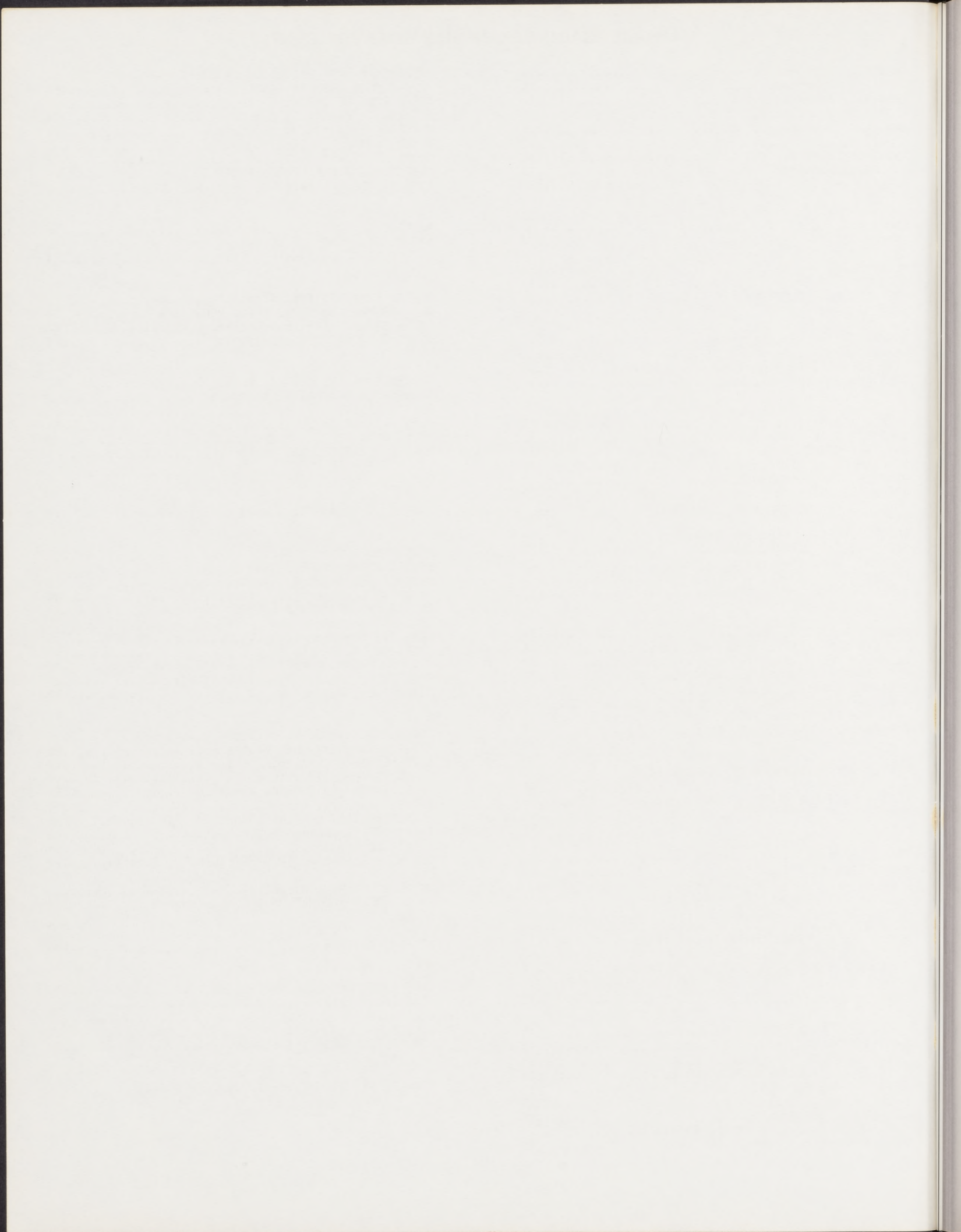
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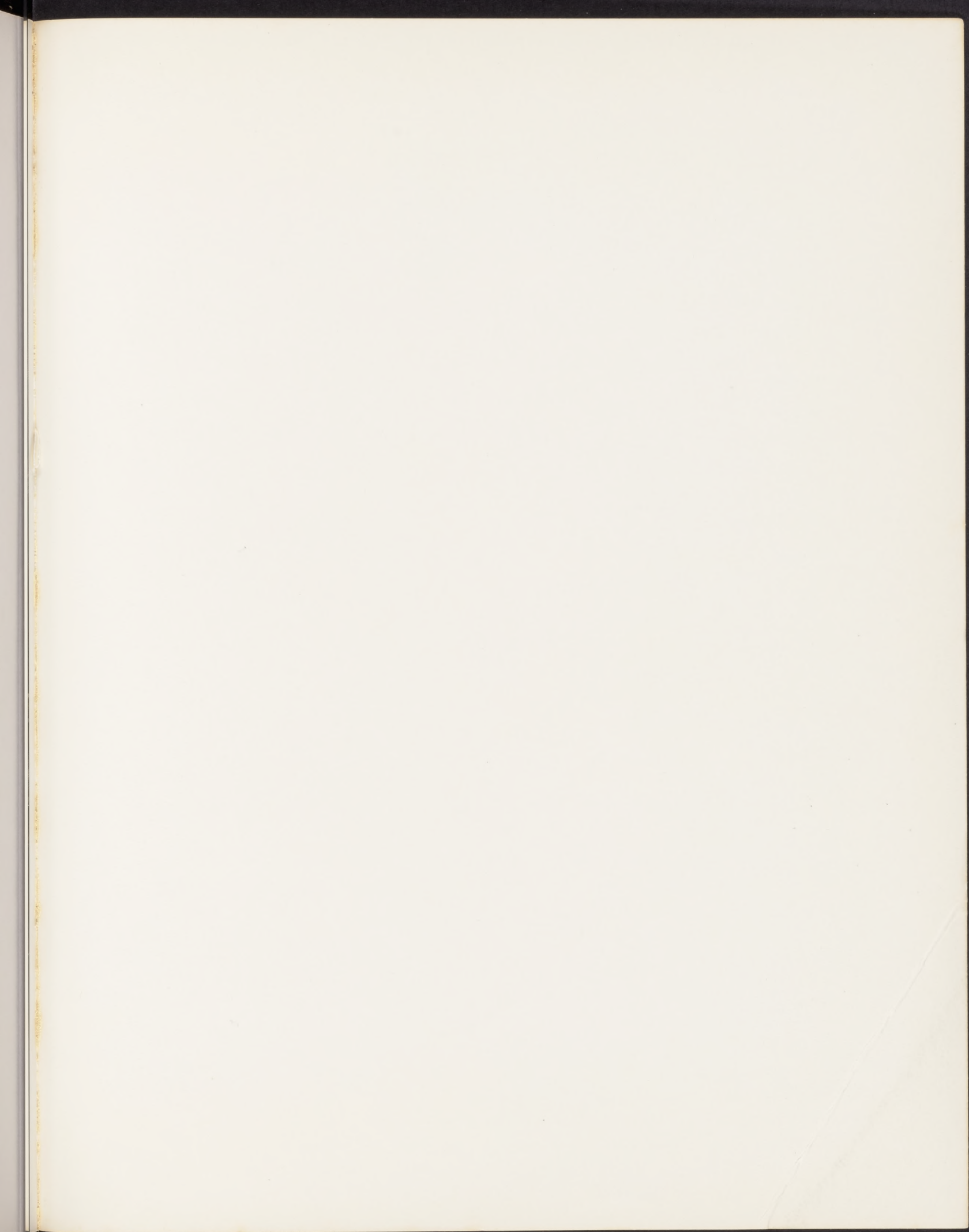
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